

FEBRUARY —  
SHORT MONTH,  
LONG PROFITS!

How About 'Live' Lobbies?

# Publix Opinion

The Official Voice of Publix

FEBRUARY —  
SHORT MONTH,  
LONG PROFITS!

Vol. III

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No. 21

## PLAN MAINTENANCE SURVEY

### ROAD SHOW SALES METHODS AND INCREASED ADMISSIONS, POLICY FOR 'VAGABOND KING'

Road show methods, with an increase over the customary popular movie prices, will be the policy for showing "The Vagabond King" at \$1-top in thirty of the largest Publix cities. In the next one hundred and fifty cities the selling method will be the same except that top prices will be 75 cents—also in excess of customary local prices for attractions.

The picture will have its world premiere simultaneously on February 18 in Palm Beach and at the New York Criterion. Two weeks later, on March 7, it will open in about thirty key cities of Publix Theatres at \$1.00 top admission.

Two weeks after that it will open in one hundred and fifty cities at 75 cents top admission. The only deviation from customary two-a-day road show policy will be that the "Vagabond King," in every case except New York and Palm Beach, will have continuous performances, which enables Publix to offer this big attraction at the prices stated, instead of at the customary road show \$2.50 top.

The usual lavish and intense advertising and selling campaigns that go with road-shows will go with "The Vagabond King." However, instead of sending out special exploitation crews from New York, as has always been the case with road shows, Paramount pays the high compliment to Publix that

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### 'Burning Up' Leads Series of Hit Pictures

The predictions of Mr. Dembow in a former issue of Publix Opinion that "Burning Up" would sizzle all box-office records were justified in the report of William M. Saal, General Director of Film Buying and Booking for Publix, who stated that this Paramount hit turned in unusual grosses last week.

Other pictures designated by Mr. Saal as unusual money-getters last week were "Anna Christie"; "The Sky Hawk"; "No, No, Nanette" and "Happy Days."

"Because the large houses have a superabundance of hit-pictures," declared Mr. Saal, "the attractions listed above will, for the most part, play in smaller houses. Managers of these houses, therefore, are now forewarned that they are going to do extra business with these attractions. This extra business will be materially increased if special exploitation effort is made far enough in advance."

### FEBRUARY HOLIDAYS

Start tapping your think tanks NOW for ways and means to exploit the three February holidays. See bound volume of PUBLIX OPINION for ideas and gags. Here are the big coin-days:

1. Lincoln's Birthday, Feb. 12.
2. Valentine Day, Feb. 14.
3. Washington's Birthday, Feb. 22.

### CHANGING SILENT ORGANS FROM COSTLY LIABILITIES INTO ADVERTISING ASSETS

With the advent of all-sound all-screen policies in the hundreds of Publix Theatres, many expensive and valuable organs, representing an investment which runs into the hundreds of thousands of dollars, are standing idle. Not only this, but theatres are incurring maintenance charges on these instruments which represent a steadily rising cost, and in spite of maintenance efforts, the organs, unplayed, steadily deteriorate.

To remedy this unprofitable condition, D. J. Chatkin makes a suggestion for you to try.

"Offer your pipe organ for programs to be broadcast from the theatre in the morning, before the theatre opens, or at night after your last performance, where union conditions permit," he says. "The theatre furnishes the instrument—lack of which is probably all that has prevented your local radio station from broadcasting organ music. The station should furnish the organist, perhaps through a local advertiser, and attend to the maintenance of the organ. The manager should insist on the privilege of collaborating on the programs, so that all the plugs desired on Paramount music may be obtained. Personal

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### CHECKER—CHESS CHAMPS IN LIVE LOBBY STUNT

In accordance with the "live lobby" ideas suggested by Mr. Katz in a past issue of Publix Opinion, Walter Immerman, Division Director in charge of the Detroit District, and David Lipton, of the Publix-Kunsky Advertising and Publicity Department, Detroit Mich., are making arrangements

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### YOU — And The REMINDER CALENDAR!

It's designed so you can lay it flat on your desk or hang it up. It should be in every manager's office, and in every Advertising Manager's Office.

It should be the source of many reminder-memos to specific departments and junior executives to assure the required check-ups.

At the end of the year, it should be a fairly accurate skeletonized history of your operation—and therefore saved by you as one of the important records of your theatre.

Any holidays of local or national significance that have been omitted, should be pencilled in—and at the same time a memo about same should go forward to Benj. H. Serkovich, Editor of Publix Opinion, so that same can be pencilled in on his calendar. Thus, if this calendar serves the purpose that is expected, NEXT YEAR'S Calendar will be PERFECT—due to YOUR HELP. The company needs that help from you.

Pencil-in your bookings, so you can make erasures to meet any emergency changes.

If you need additional calendars, write to L. L. Edwards, Home Office, who will mail one to PUBLIX theatres ONLY. Only enough were printed to meet PUBLIX requirements—therefore requests from any other sources will automatically be disregarded.

### EXECUTIVES MAKE INSPECTION TOUR OF CIRCUIT TO ADJUST YEAR'S IMPROVEMENT BUDGET

A comprehensive checkup of all Publix theatre property needing attention, ordered by Sam Dembow, Jr., Executive Vice President, will be undertaken immediately by the department of maintenance and construction under the direction of Eugene Zukor. This is being done to properly prepare a budget for the next year and to determine the order in which certain improvements are to be undertaken.

Three groups of executives will tour the circuit, personally inspecting all houses that are not satisfactory to the managerial department and on which it is felt money ought to be spent. The information gathered will be carefully analyzed and improvements will be graded according to urgency and desirability. The work of improvement will then be undertaken on a large scale, doing away with the necessity of having to consider individual complaints.

At the beginning of the week, B. B. Buchanan, Director of Construction, left to inspect the Saenger circuit with Division Manager George Walsh, operating out of New Orleans. He will follow this with J. J. Friedl's Division, covering Alabama, Florida, Georgia, Tennessee, and North and South Carolina. He will then go on to the division under L. E. Schneider traveling through the states of Texas, Mississippi, Louisiana, Arkansas, New Mexico, and Oklahoma.

Last Sunday, J. H. Elder, Director of Maintenance, left for the northwest on a tour of A. L. Mayer's division. He will then cover the Finkelstein and Rubin circuit.

The third group, under Eugene Zukor and Morris Greenberg Supervisor of the Construction, Maintenance and Research Department, will be in the field by next week.

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### 1930's Best!

Such was the irresistible emotional wallop of Paramount's "Seven Days Leave," which opened at the New York Paramount last Friday, that on the following day (January 25th, 1930) practically every metropolitan critic emphatically prophesied it would undoubtedly be the finest picture in 1930. To earn the title of "1930's best" as early as Jan. 25th of the new year is an accomplishment of which any picture might be proud.

Praise of the New York critics was directed at the exceptionally excellent cast headed by Gary Cooper and Beryl Mercer, the magnificent direction of Richard Wallace, and the poignant wistfulness of the story by Sir James Barrie. It's a winner in any town if it's sold properly.

It's a box-office push-over.



## 'VAGABOND KING' TREATED LIKE ROAD SHOW

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Publix showmanship has earned.

### Intense Campaign

Local Publix showmen in each community will put on the high pressure campaign for "The Vagabond King" with such intensity that non-Publix exhibitor-accounts of Paramount in adjacent sales-zones will also derive benefit.

Through this method Messrs. Zukor, Lasky, Kent and Katz feel that not only Paramount and Publix will get every benefit it deserves from this phenomenal attraction, but non-Publix exhibitors who buy it will find it so profitable that Paramount's share will be materially increased.

National magazine and newspaper advertising campaigns, special news-reel trailers, special musical and radio exploitation will break far in advance of all "Vagabond King" openings, saturating and stampeding the United States with ticket-buying desire of a magnitude never before possible in show business. Publix showmen thus, in effect, have two additional responsibilities in connection with showing "The Vagabond King." These are, first assuming the functions of the road show department, and second, serving as high-pressure missionary salesmen of the highest order, for all potential Paramount accounts that could be expected to share in "Vagabond King" profits.

### Mr. Katz Enthusiastic

After previewing "The Vagabond King," Mr. Katz decided that it is impossible for anyone to overstate its entertainment and word-of-mouth value.

"It is impossible to exaggerate the thrilling music, exciting adventure and high romance that this phenomenal attraction possesses," Mr. Katz said today. "Dennis King and Jeannette MacDonald have established a performance peak that has never been attained in the history of the screen, and everyone who sees this picture will be glad to say so,

## ADVERTISING MEN!

The Philco Company tie-up with Paramount, which involves "THE LOVE PARADE," "STREET OF CHANCE," and "THE VAGABOND KING," is working out into tremendous proportions and Paramount is receiving splendid support from Philco throughout the country.

While there is no definite obligation to consider Philco radio tie-ups exclusive of any other radio tie-ups, it is to the interest of the company that we play ball with Philco to the fullest extent and at least give their representatives a chance on any tie-up, even though it does not involve the three pictures mentioned.

A. M. Botsford

afterward. Starting today, I want every Publix theatre to make a weekly contribution towards saturating the entire country with 'Vagabond King' ticket-buying desire.

"This means program plugs of the music, radio station plugs, lobby posters, and at least a weekly newspaper story, with a local angle of some sort, in addition to anything else that can be done locally."

The following theatres will charge one dollar: Atlanta, Ga., Paramount; Birmingham, Ala., Alabama; Boston, Mass., Uptown; Buffalo, N. Y., Century; Charlotte, N. C., Imperial; Chicago, Ill., McVickers; Dallas, Tex., Melba; Denver, Colo., Denver; Des Moines, Ia., Des Moines; Detroit, Mich., Paramount; Houston, Tex., Metropolitan; Jacksonville, Fla., Florida; Kansas City, Mo., Newman; Los Angeles, Cal., Paramount; Miami Fla., Fairfax; Minneapolis, Minn., Century; New Orleans, La., Saenger; Oklahoma City, Okla., Criterion; Omaha, Nebr., World; Rochester, N. Y., Eastman; Salt Lake City, Utah, Capitol; San Antonio, Tex., Aztec; San Francisco, Cal., St. Francis; St. Louis, Mo., Missouri; Tampa, Fla., Victory; W. Palm Beach, Fla., Kettler.

The following theatres are among those which will probably

## STIFF IS MADE NEW DIVISION MANAGER

Recent promotions and assignments announced by D. J. Chatkin, General Director of Theatre Management, include the appointment of C. B. Stiff as Division Manager of the state of Arizona, under Division Director L. E. Schneider. Harry Nace has been named Arizona District Manager, and both he and Mr. Stiff will make their headquarters at the Strand Theatre, Phoenix, Arizona.

Replacing Ernest Morrison, transferred to the City Management of Miami, Jack Jackson has been appointed District Manager in charge of Texas deluxe theatres, the Palace in Dallas, Texas in San Antonio, and Metropolitan in Houston. Mr. Jackson was formerly Publicity Director of the Toledo Paramount, and more recently, of the Rochester theatres.

As Mr. Morrison included the management of the Palace, Dallas, with his other duties, Frank Shipley of the Metropolitan, Houston, has been transferred to the Palace as manager. E. E. Collins, City Manager of Houston, will also assume the management of the Metropolitan.

John B. Carroll, whom Mr. Morrison replaces as City Manager of Miami, has been named District Manager in charge of the theatres in Youngstown and Marion, Ohio, and Lexington, Ky. Replacing J. A. Koepel, who was recently named Division Manager of the Carolinas, Mr. Carroll will make his headquarters at the Keith Theatre Bldg., Cleveland, Ohio.

charge seventy-five cents: Columbia, S. C., Ritz; Augusta, Ga., Modjeska; Macon, Ga., Rialto; Montgomery, Ala., Paramount; Daytona, Fla., Vivian; Anniston, Ala., Ritz; Savannah, Ga., Lucas; Lakeland, Fla., Polk; Hartford, Conn., Allyn; Worcester, Mass., Capitol; Springfield, Mass., Paramount; New Haven, Conn., Paramount; Newburg, N. Y., Academy; Poughkeepsie, N. Y., Bardavon; Toledo, Ohio, Paramount; Asheville, N. C., Imperial, Spartanburg, S. C., Montgomery; Greenville, S. C., Carolina; Raleigh, N. C., Capitol; Winston Salem, N. C., Carolina; Greensboro, N. C., Carolina; Knoxville, Tenn., Tennessee; Chattanooga, Tenn., Tivoli; Johnson City, Tenn., Majestic; Austin, Tex., Majestic; Ft. Worth, Tex., Worth; Galveston, Tex., Queen; Ft. Smith, Ark., Joie; Beaumont, Tex., Jefferson; Port Arthur, Tex., Strand; Amarillo, Tex., Fair; El Paso, Tex., Ellanay; Waco, Tex., Waco; Wichita Falls, Tex., Strand; Enid, Okla., Criterion; Colorado Springs, Colo., Paramount; Pueblo, Colo., Colorado; Boise, Idaho, Pinney; Provo, Utah, Paramount; Ogden, Utah, Paramount; Portland, Oregon, Paramount; Seattle, Wash., Paramount; Greeley, Colo., Rex; St. Paul, Minn., Paramount; Duluth, Minn., Lyceum; Fargo, N. D., Fargo; Rochester, Minn., Chateau; Austin, Minn., Paramount; Eau Claire, Wisc., State; Grand Forks, N. D., Grand; Madison, S. D., Lyric; Mitchell, S. D., Lyric; Sioux Falls, S. D., State; Baton Rouge, La., Columbia; Shreveport, La., Strand; Mobile, Ala., Saenger; Clarksdale, Miss., Manor; Texarkana, Ark., Saenger; Davenport, Iowa, Columbia; Sioux City, Iowa, Capitol; Rock Island, Ill., Fort; Cedar Rapids, Iowa, Paramount; Waterloo, Iowa, Paramount; South Bend, Ind., Colfax; Gary, Ind., Palace; Youngstown, Ohio, Paramount; Lincoln, Nebr., Lincoln; St. Joseph, Mo., Missouri.

### ASSIGNED TO BOISE

A former pupil of the Managers' School, W. B. Shuttee, who was recently student manager in the Salt Lake division has been assigned to manage the newly acquired Granada Theatre, Boise, Idaho.

## LAMP ECONOMY

Publix buys its electric lamps more cheaply than any other firm in any line of business, according to Mr. Frank Meyer, Purchasing Department Director. As the Graybar Electric Co.'s largest customer, Paramount-Publix for the past two years has received from Graybar the largest discounts, earned by its huge purchases, ever paid by that company. Each Publix theatre, therefore, gets its lamps cheaper than any other user. It is good business economy to order, not only lamps, but every commodity directly through the Purchasing Department.

## CHECKER—CHESS CHAMPS IN LIVE LOBBY STUNT

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to have the two greatest boy checker and chess players in the world demonstrate in the lobby of the Michigan Theatre.

One of them, Sammy Rachevsky, 18, is the boy who at the age of 12 defeated 50 United States chess experts at one sitting. Julius Rosenwald took an interest in him and prevailed upon him to stop touring in order to get a thorough school training. His appearance at the Michigan will be the first time he presents himself to the public since he was 12 years old.

Nathin Rubin, also 18, has been checker champion of Michigan three times and is considered by experts as the greatest checker player in the world. He is the other boy appearing in the Michigan Lobby. Their trophies and medals are on display and they are receiving billing in trailers and ads as a special attraction.

Arthur Martel, featured organist of the Metropolitan Theatre, Boston, who has been filling a guest engagement at the State Theatre in Portland, will return to the Met. on February 6. He will be replaced in Portland by Joe Alexander, formerly of the Paramount, Springfield.

## TOUR FOR SURVEY OF MAINTENANCE

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partment, will inspect the Publix theatres in Indiana, Illinois, and Michigan with J. J. Rubens. The party will then return to New York, after which the New England Division under J. J. Fitzgib-

## SILENT ORGANS CAN BE MADE ADV. ASSET

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contact with the organist will also accomplish this, however, and obviate any possible objection on the part of the station.

### Requests Pile Up

"The number of broadcasts weekly is immaterial, but if you start them off on one period each week, you will find them requesting permission to increase the number of programs, as the results start piling up, and they will consequently be more firmly and permanently sold on the idea.

"The most inexpensive and yet one of the most pleasing forms of radio entertainment is the organ concert. But one musician is necessary, and any city which has had one or more theatre organs will offer a choice of several organists capable of producing pleasing programs.

"As for the popularity of organ concerts with radio audiences, after Jesse Crawford had broadcast on a Columbia sustaining hour for two weeks, a total of four periods, six firms were bidding for the privilege of sponsoring the series. Royal Typewriter Company won.

### Marked Enthusiasm

"But Columbia was so well sold on the organ for sustaining programs that another series of daily broadcasts was instituted over WABC and affiliated stations. Boris Morros arranged for Miss Ann Leaf to broadcast from the Paramount Theatre organ studio each night from 12:30 to 1 p. m. So successful were these programs that another half hour, with Fred Feibel, is now broadcast every morning from 8 to 8:30. Shortly afterward Miss Leaf added two afternoon periods weekly to her schedule, so marked was the enthusiasm of the air-audience.

"It is likely that your organ is superior to any other instrument available to the station; this is true in most of the Publix cities. And with your organ the station can put on an effective sustaining program for less than the cost of a string trio, a program which in all likelihood will develop into a commercial feature.

"Most important of all," concluded Mr. Chatkin, "The silent organ in your orchestra pit is transformed from a liability to a live asset."

bons, will be toured.

Other divisions of the circuit will be covered at a later date.

It is expected that the survey proper will be completed inside of two months. Improvements will start immediately in accordance with company policy.

## SALES DISCRETION!

Commenting on the tendency of some theatre managers to confuse the public by trying to sell their ordinary attractions too far in advance, A. M. Botsford, General Director of Advertising and Publicity, pointed out that when managers are urged to be live wires, alert, and to take advantage of every opportunity for increasing business, it is not meant that they turn the town upside down for every attraction.

"It is perfectly true that every time we over-sell an inferior picture," declared Mr. Botsford, "it makes it that much more difficult to get people to believe in The Vagabond King, The Love Parade or other real pictures. We have advocated getting behind the average picture, but when a manager gets behind a picture like the Duncan Sisters as if it were a personal appearance of President Hoover on the stage, I think it is time to send out some warning to managers to use some headwork in analyzing their campaigns in accordance with the possibilities of the picture.

"In the case of The Duncan Sister picture, where the theatre used radio announcements, hotel orchestra orchestrations, dance hall broadcasts, the Publix Special, synchronized and silent trailer, cooperative newspaper contest page, 10,000 programs, 10,000 traction company announcements, 10,000 special heralds, 3000 automobile hangers, taxicab tire covers, music store window displays, 100 1-sheets, 6 3-sheets, 6 6-sheets, 4 24-sheets and 23 inserts, to an advertising cost that exceeded 10% of the gross, we should well realize what job that man is going to have to convince his public of the magnitude of a picture like The Vagabond King without tripling his advertisement cost.

"I believe that many of our theatres are over-doing their advance selling, especially in the houses that change twice and three times a week. Any theatre changing three times a week, which runs a Sunday display in selling the three attractions, plus two more for the coming week, is putting a burden on the reader that is so diluting his advertising message that he makes no impression at all.

"I believe the reason for all this over-doing of merchandising in the wrong way is due to general statements and general pressure about getting behind the merchandising. Are we not, in our efforts to enthusiastically sell each attraction, leaving out of consideration the necessary caution for discrimination; for better analysis of values; for better analysis of what the actual reaction is on the public; of trying to sell too much at once; for better analysis of the cost of over-doing merchandising on average product so that we triple the cost for properly merchandising product that has big potential possibilities."

## COSTLY THOUGHTLESSNESS

What can managers and advertising men be thinking of when they allow The Love Parade to die in the newspaper ads while it still has three days to run?

Several instances have come to the advertising department wherein the newspaper ads, say on Thursday evening, play up "Coming—Norma Talmadge in NEW YORK NIGHTS", in big space and in a very small space at the bottom of the ad say—"Now Playing—THE LOVE PARADE". And this, while The Love Parade still has Thursday night, Friday and Saturday still to run!

On a big picture like The Love Parade, in fairness to our prospective patrons we have no right to slight it in our advertisements. An ad that slights the current show confuses and misleads the reader. On a Thursday morning we are certainly not through with The Love Parade and any advertising man worthy of his position should be sufficiently talented and skillful to publish a sales message on Thursday for The Love Parade, that might help sell more tickets on Friday.

Generally speaking, the impression created upon a crowd of readers by a display ad of any size, which merely underlines the current show and permits to dominate, an attraction which is coming, is "Don't come today or tomorrow or the next day. What we have is not of much account and our real attraction doesn't happen until next week". So if you must follow the procedure of advertising the coming attraction, as well as the current show, let the current attraction appear in the first part of the ad where it belongs. That means continuity of thought on the part of the reader.

And second, under certain circumstances when your picture to come is more important than your current show, your ad will be more clear and therefore more forceful, if you will publish two separate ads one directly below the other.

—A. M. Botsford



Copy the address in case the need for one of these inexpensive records ever arises.



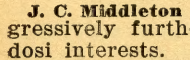
# MUSIC SALES DIVISION REORGANIZED

## EXPERIENCED MERCHANDISER PLACED IN CHARGE OF ALL SHEET MUSIC AND RECORDS

Boris Morros, General Music Director of Publix, has announced the appointment of J. Scott Middleton as head of the Sheet Music and Record Sales Division of the music department.

For ten years with the S. S. Kresge Company, charged with building up, exploiting and managing music departments of Kresge stores in Chicago and many other cities, Mr. Middleton brings to Publix an unusually detailed knowledge of the many angles and aspects of retail music selling.

Following his Kresge connection, Mr. Middleton managed several independent music and record shops in various cities, and then came to New York and associated himself with Piantadosi Bros., music publishers. As representative of the Piantadosis, who have long been prominent in publishing circles, he travelled over all of New York State and Eastern Pennsylvania, aggressively furthering the Piantadosi interests.



Thus Mr. Middleton possesses a background which provides him with experience in every angle of the music game, selling, buying, and exploiting.

### Eliminate Details

One of the first things Mr. Morros and Mr. Middleton have in mind, in reorganizing the music sales department as an integral division of the music department, to which it has just been attached, is the elimination of as much detail as possible. Simplification of the relationship between theatre manager and the music sales division will, they believe, assure heartier cooperation on the part of the manager, which will in turn be reflected in increased sales.

Bookkeeping work in the individual theatre will be reduced to a simplified weekly report. Theatres will order music, records and books on a duplicate form which Mr. Middleton has devised, retaining one copy and sending one to his office. Shipments of sheet music, records and books will henceforth be made direct from the New York warehouse only, speeding up deliveries materially and relieving the district warehouses of the detail with which they have been burdened in this connection.

Among the services to be inaugurated by the music sales division is a list of the ten best sellers in sheet music, sent to each theatre weekly. This will represent a consensus of returns from all available sources.

Mr. Middleton will review new pictures as they are released, and immediately send bulletins on the music to the field, giving his opinion of the possibilities of the songs included before they have an opportunity to make or miss the best-seller list. Theatres which play pictures close to release dates will thus have an indication of the relative sales-value of the various songs in each feature, and can order accordingly, instead of stocking up with an equal number of copies of each number, only to have some remain unsold.

### Catalog Planned

A catalog of Publix records is planned, attractively printed so that it may be wrapped with purchases made in the theatres. For unit houses, Mr. Morros is arrang-

ing for the unit managers to correspond with theatre managers two weeks in advance, all along the route, advising them of the songs featured in the stage presentations and of their relative importance.

As music booths are installed in theatres, Mr. Middleton will inaugurate the policy of placing aggressive salesmen in charge of them. Emphasis will be laid on salesmanship, and a thorough course in the proper methods of approach and approved precepts of selling will be given to the man in charge as each booth is installed.

"It is just as easy," said Mr. Middleton, "to sell a patron three pieces of sheet music for one dollar as it is to sell one copy for thirty-five cents. The customer should be allowed to select or specify a choice for the first copy. Skillful suggestion and display will quickly add a second to the parcel, and the query, 'Wouldn't you like to take three songs? They are thirty-five cents each, but three for a dollar' will usually add a third."

### New Booth Designed

In conjunction with Frank Cambria, Mr. Middleton is working on a modification of the model music booth which has been installed in the Brooklyn Paramount, which will retain the attractive features of the original, but can be manufactured at less cost, and which will give equal prominence to displays of records, books and sheet music.

Advice on songs in pictures, together with music exploitation tips, will be furnished to the advertising department by Mr. Middleton's office, for use in picture and stage show manuals.

Assisting Mr. Middleton, Josef Zimanitch of the Musical Novelties Division of the Music Depart-

## Texas Columnist Won by Publix Unit Girls

Here is where a critic was made "to eat what he said." Jack Beall, Jr., Texas' newest critic, writing a crisp, wise cracking column in the Dallas Times Herald said the Dave Gould Girls appearing at the Palace "Radio Romance" unit were clever but too fat, in fact down right beefy.

Pronto, the girls wrote a sweet little letter and congratulated him on his review, admitting their fat and moreover proud of it. They invited him to come to lunch with them and see how they got that way. He got gallant and reversed the invitation and the picture in the local paper shows him with all 12 of the gals and they had a grand time and razzed Jack plenty because he is no geranium when it comes to being fat.

The gag netted the girls a column and a half and a picture the following day and caused a near riot in the Junior League lunch room where all the sophisticates in Dallas dine and are attended by the debutantes and young society matrons who serve as waitresses.

## Publix Acquires Strand Theatre in Providence, R. I.

Publix continues its vigorous expansion policy with the acquisition of the Strand Theatre in Providence, R. I., a 2100 seat house equipped for sound and operating on a straight sound policy.

In addition two theatres each of approximately 1500 seats are being erected for Publix in Hamilton, Ohio, and in Middleton, Ohio.

### RUBEN ON TOUR

Division Director E. R. Ruben is making a tour of his theatres in the Northwest. Temporary headquarters for the few weeks of his sojourn are in Minneapolis, Minn.

ment has been temporarily assigned by Mr. Morros to the Musical Sales Division. He is now in Florida, supervising the installation of music booths in Jacksonville, West Palm Beach, Palm Beach, Miami, Tampa and St. Petersburg, and will also visit Montgomery as he returns.

## LAYING OUT ECONOMICAL THEATRE SERVICE SET-UP

by CHESTER L. STODDARD

Director, Department of Front House Operation

Two factors are involved in determining the number of employees needed in a service organization: business pressure and the physical layout of the house.

The business pressure determines the number of employees that are needed on the floor during various periods of the day. This is determined by a study of the cashiers' hourly ticket sales over a period of several weeks. Most accurate results are obtained by averaging the ticket sales for each hour of each day of the week over a period of six or eight consecutive weeks. This gives a definite picture of the average business each hour of each day.

By taking into consideration the average length of the show and the relation of the hourly sales to the capacity of the house, we get the average peak and slow periods of fill, which make it possible to determine the number of men needed for coverage after-noon and evening of each day. Generally, particularly outside of our large, metropolitan centers, matinee business is such that it requires very light coverage. Evening business on week days increases and requires additional coverage from men who work evenings only. Saturday and Sunday business in most locations, being the heaviest days of the week, require men in addition to the regular staff for just the Saturday and Sunday coverage.

This point is touched upon simply because it has a direct bearing in assisting the manager to lay out the cost of his usher staff on an absolutely sound and economical basis. The above thoughts must not be construed as an elaborate basis for procedure in small type operations. The reverse is true. The business and physical layout problems in the small operation makes this procedure unnecessary.

In the case of operations not using cashiers' hourly reports, the number of employees is determined by a study of the approximate heavy and slow business periods from observation.

The number of ushers needed in relation to the physical layout of the house is determined by a study of the positions necessary

to be covered, such as ticket-taker, lobbyman (if any) outside and inside aislemen on the main floor (determined by the number of aisles), tunnel men in the balcony (determined by the layout of cross aisles and vertical aisles), directors in the foyers (determined by the accessibility of seats from foyers); and chief ushers (determined by the size of the staff).

Repeating the above in a more logical order, the procedure to be followed in determining the number of persons necessary to cover a house is—first, cover every post that is necessary to be covered during capacity business. This will give the number of men necessary for coverage on your peak business, bearing in mind that in many cases an usher may be able to cover two or more posts, depending upon business conditions.

Then break this total number into groups or shifts to be brought on the floor so that the necessary posts are covered at the opening, and this coverage is increased and decreased as business increases and decreases during the day. In the interest of economy and efficiency, bare patrol coverage only is necessary after the close of the box-office.

In laying out shift schedules, care must be exercised to use the minimum number of men at all periods of the day to achieve the maximum results in efficiency of operation. In a word, there are three points to be borne very definitely in mind in laying out the set up for a service organization; they are: efficiency, economy and quality. This means economy in cost and number of manpower; efficiency in results; and quality of contact.

After the number of persons necessary for house coverage is fixed, next comes the determination of the procedure to be followed in moving people into and out of the house. This necessitates a proper procedure in the distribution of fill. The reason for an evenly distributed fill is so that the spill is distributed over as great an area as possible. This speeds the movement of patrons exiting, and enables the refill, or movement of patrons into seats just vacated, to be effected with the minimum loss of time.

In operations where we have large lobbies, such as our deluxe operations, our main distribution point is in the lobby. In operations where the patron comes right from the ticket doors into the main floor foyer, the main distribution point is at the ticket doors. When I speak of main distribution point, I assume the operation has a balcony and a main floor.

With the initial fill well distributed, between balcony and main floor we are able, on our refill when people are waiting, to offer seats both in our balcony and main floor. But if we fill our main floor up tight and then fill our balcony, it is necessary that the main floor spill and be re-filled again before going to our balcony on the refill. As a consequence, people who are not particular as to whether they take main floor or balcony seats fill the main floor, while those people who will have nothing else but main floor seats must wait. In addition to this, our sales at the box-office are cut down materially when we are unable to offer seats in all parts of the house during peak periods, by virtue of our having limited our sales scope.

## FOR YOUR CHRISTMAS FILES

This is the center double page spread of a Christmas magazine, containing sixteen pages, issued to patrons by Earl H. Payne, manager of the Publix Kentucky in Lexington, to increase attendance during Christmas. Each page was devoted to coming attractions and every souvenir magazine contained a number. Every day during the month, lucky numbers were flashed on the screen and posted in the lobby. A few merchants' ads helped to defray expenses of publication.

The Kentucky Theatre  
LEXINGTON, KY.

December Is Big Picture Month  
SHOP AND MAIL BY DECEMBER 15th  
As You Won't Dare Miss Any Of The Great Attractions  
We Have Arranged For The Holidays

The Kentucky Theatre  
LEXINGTON, KY.

**Feature Attractions**

THE DARLING OF THE BOULEVARDS—  
The One and Only

**Irene Bordoni**  
Comes to the Screen at Last  
Dec. 7, 8, 9, 10

**PARIS**  
With  
NATURAL COLORS  
Gorgeous Girls—Tantalizing Music!  
She Talks, Sings  
Dances—and Loves!  
A Gorgeous, Dazzling Riot of Colors and Songs!

**Sweetie**  
It's a WOW!  
Fun-Musical Revel

Hear the song hits! See the new dances! Love with  
Nancy Carroll. Hear the "Boop-Boop-Doop" girl,  
Helen Kane, coo to Jack Oakie. It's a whoopee  
special. Girls! Music! Fun!

**Coming Soon**

Meet  
**Little Johnny Jones**  
"THE PERSONALITY KID"  
He Is In The Movies Now!  
Eddie Buzzell in Glee, M. Collins great Laughing, Singing,  
Race Horse Story

NOTE: See Page 16  
Free Tickets to the Kentucky

**MERRY XMAS**

20,000,000 People Can't Be Wrong

Twenty million people attend Publix Theatres weekly  
These show-wise theatregoers know where consistently good  
entertainment is to be found. They expect the best and get it

**HAPPY NEW YEAR**

The Kentucky Theatre  
LEXINGTON, KY.

The Kentucky and State Theatres are the latest link in  
the great chain of showplaces displaying the Publix emblem  
of superior entertainment.

The Kentucky Theatre  
LEXINGTON, KY.



## SELLING 'NEW YORK NIGHTS'

by **BRUCE GALLUP**  
Advertising Director, United Artists  
(Not for Publication)

Norma Talmadge has been one of the biggest and most consistent box-office stand-bys of the screen. Most of her pictures have been in the special class and many of them have been Big Specials.

In "New York Nights" she talks on the screen for the first time. The Norma Talmadge voice emphasizes all the appeal and charm that are characteristic of the star's screen personality. As a singing, talking player she lives up to everything that might be expected of her—and more! You can safely underline Miss Talmadge's dialogue voice as being a revelation.

And her first talking vehicle is of the type everybody enjoys. Action, comedy, thrills, romance, conflict, surprises, whoopee parties, jazz-mad moderns at play, life along the Great White Way in the theatre, the night clubs and among the racketeers—with these, "New York Nights" has every ingredient that goes to make a big success of the day.

And this is the angle to emphasize in your campaign. But make your approach through the star. For example: "Norma Talmadge is a Broadway show girl. The screen's great emotional actress as a jazz-mad modern in a story of the stage, the night clubs and 'Tin Pan Alley.' Norma Talmadge plays a talking, singing chorine idolized by the gay boys of Broadway and the lords of the racketeer underworld. The screen's great female star the life of the party in a riotous story of today. A brand new Norma greater than ever."

Color your copy with atmosphere. Visualize the picture's setting. Broadway, the magic lane of romance and song... the street of a million failures and successes... a million laughs and tears... the glittering pathway to glory as the setting for a romance of the Great White Way. Comedy, drama, jazz-mania and the loves and heartaches of showfolk.

The picture is full of names with box-office pull. Gilbert Roland, the lead, has played opposite Norma Talmadge in some of her biggest pictures. John Wray is the New York stage star, starred in "Nightstick," "Three Live Ghosts," and "Silence," which plays were made into successful pictures. Lil-yan Tashman, at one time a Ziegfeld Follies headliner, is today a big favorite with the movie-goers. Her most notable recent success was as the adventuress in Ronald Colman's "Bulldog Drummond."

The picture is based on the actionful stage success, "Tin Pan Alley," by Hugh Stanislaus Stange. An intimate picture of the life of Broadway's gay folk, the piece was a big hit in New York and on tour.

Lewis Milestone is the director. The critics have classed him with Lubitsch and Chaplin on the strength of his direction of "The Cave Man," "The Racket," and "Two Arabian Knights."

The title is a natural for tie-ups and properly exploited will result in capacity business. Get over the New York atmosphere in your marquee and lobby displays. Prepare special ballyhoos about New York night life. Have local merchants hold a "New York Nights" bargain day. Tie up with song dealers and record dealers.

The theme song is "A Year From Today," and is already one of the outstanding theme song hits. It was written by Al Jolson, and is published by Irving Berlin Inc. Get this number on the air. Have it played in local restaurants, dance halls and in your theatre.

"New York Nights" is from every angle, sure-fire modern entertainment. Go after it hammer and tongs; it will reward every bit of showmanship exerted on it.

## SPECIAL TRAILER USED TO SELL LOVE PARADE

The remarkable results obtained at the Paramount Theatre New Haven, by Eugene A. Curtis, through the use of a unique trailer on "The Love Parade" prompts PUBLIX OPINION to suggest a careful study of the report below with a view to duplicating it when the Chevalier photoplay comes to your theatre.

The trailer in question was used two weeks before playdate and preceded the regular trailer by one week. It was made by using parts of the "Innocents of Paris" trailer together with silent frames made locally.

The trailer started with the frame reading "Do you remember this great personality who appeared at this theatre a few months ago?" Then followed a close up taken from the end of the sound trailer in which Chevalier says, "Thank you, Messieurs and mesdames, etc." Then came another frame saying, "Right! It is Maurice Chevalier who made such a tremendous hit in 'Innocents of Paris.'" This followed by another silent frame reading, "It was Chevalier who first introduced that great song hit 'Louise'" and after that cut in with the portion of the old trailer in which Chevalier sings 'Louise.'

### "Do You Remember?"

Then more silent frames reading, "Watch for announcement soon of 'The Love Parade'! Chevalier's newest production!" "It was Chevalier who sang these roguish French songs" — Sound portion of trailer with the song "Valentine" — "In 'The Love Parade' Chevalier introduces many new and catchy song hits which are already sweeping the country" — "Always the perfect lover" — "Chevalier makes dashing, daring love to all the girls in 'The Love Parade'!" — "And particularly to his charming new leading lady, Jeanette MacDonald, star of many Broadway musical hits."

After this came another silent frame reading, "Do you remember this—" after which cut in shot of Chevalier coming down the stairs, and the close-up of him as he sings "It's a Habit of Mine." Followed by other frames with the following copy, "But wait until you see 'The Love Parade'—'New York has been paying from \$2.00 to \$11.00 for seats weeks in advance of this great production.'—

"You will see 'The Love Parade' here at regular prices"—"Watch for further announcements about Maurice Chevalier in 'The Love Parade'."

### Box-Office Value

In the opinion of many who saw the trailer, it had more box-office value than the National Screen Trailer which ran the following week.

Part of the value of the foregoing to theatre managers is that trailers made up in a similar fashion can include copy, and shots especially suited to local conditions. It is suggested that those who plan an additional

manager accosts him at the door and pays a debt, which, as he explains, the rube won. While a great finish on the stage, it lacks the same force on the screen. However, the subject as a whole is entertaining and worthy of a number two spot in the front show of a program containing either a dramatic or comedy drama feature.

**TITO SCHIPA No. 2 (7 min.)** This is a number in which the operatic star renders several arias. He has a pleasing voice and puts over his songs with feeling. This type of subject has not wide appeal but may be booked to advantage in spots where opera is appreciated.

### METRO

**SONG WRITERS REVUE (20 min.)** As the name implies, this is a review composed of all the outstanding song writers of America. Gus Edwards, Fischer, Brown and five others, whose tunes Americans hum throughout the year, sit at individual pianos; each one is introduced to the audience by Jack Benny by means of smart wise-cracking. Gus Edwards starts off with an old favorite and each one in succession does his bit. The introduction of female personality singers and ballet dancers all tend to round out a first class flash act that may close any bill to great advantage. Entertaining all the way through and should go over big.

## SELLING 'DANGEROUS PARADISE'

By **RUSSELL HOLMAN**,  
Advertising Manager, Paramount Pictures  
(Not For Publication)

It shouldn't be hard to sell Nancy Carroll and Richard Arlen as lovers in "Dangerous Paradise," with Warner Oland menacing them with as jolly a bevy of bruisers as ever slit a throat.

Carroll has just clicked marvelously in "Sweetie." Arlen has pleased in "Virginian" and "Burning Up." Oland is known for "Dr. Fu" and his role in "The Mighty." In addition, you have Gustav von Seyffertitz, whom your regulars know as always a swell actor; Francis MacDonald, Arlen's handsome rival in "Burning Up"; and a couple of others, good but unknown.

"Dangerous Paradise" is adapted loosely from Joseph Conrad's novel, "Victory," but I wouldn't tell anybody about that. Conrad's stuff is largely psychological and in transferring it to the screen, which is essentially a medium of motion, plenty of changes have to be made. Conrad fans, who are usually nearer fanatics than fans, will be sore. To the others Conrad's name doesn't signify anything. So why bring him up in your advertising or publicity? Incidentally, the second sentence in this paragraph is the explanation that should be offered to Conrad fans who read his name on the screen main title and don't like the changes from his original story.

Sell principally the names in the cast and the title. The tendency in selling Carroll is to link her with "Sweetie." In doing so you should bear in mind that you have the Carroll show, "Honey," coming along in a few months; "Honey" is a singing romance much nearer to the "Sweetie" type than "Dangerous Paradise" is. In fact "Honey" is being deliberately concocted as "Sweetie's" successor. Don't jeopardize your sale of "Honey" by leading people to believe that "Dangerous Paradise" is the "Sweetie" kind of show. Carroll sings one song in "Dangerous Paradise"—a song called "Smiling Eyes" but the song is quite incidental.

"Dangerous Paradise" is strong, red meat drama mixed with a love story between Carroll and Arlen.

I would link Carroll with "Sweetie," but I would do it something like this: You loved Nancy Carroll in "Sweetie"; now come and see her use her charms to win Richard Arlen's love and life in "Dangerous Paradise." Or: "Sweetie's" graduated from college; now she's in love with Richard Arlen on a tropical isle. Or: It's dangerous to be too many men's "Sweetie"; Nancy Carroll finds out in "Dangerous Paradise."

General copy: Her profession is to charm men; but the one man she loves, hates her! Or: Nancy Carroll as a modern Eve and Richard Arlen as a handsome Adam in a "Dangerous Paradise." Or: One man killed for her; one man died for her; one man divorced his wife for her; one man went to prison for her; one man hated her—AND HIM SHE LOVED WITH ALL HER HEART! Or: What would you do if a man came to you at night and said deliberately, "I intend to rob you of your fortune and your wife"—and you knew that he could do it?

Exploitation: Get a cablegram blank and type on it a message from Dangerous Paradise Island: Alone and in love on a tropical island. Threatened by the three worst cutthroats in the South Seas. Please send help! (Signed) Nancy Carroll. Richard Arlen. Or: Nancy plays the fiddle in a ladies' orchestra at the start of the picture; you might tell them they are going to hear one of the few ladies' bands in existence, and this one straight from the South Seas.

Remember: This is Carroll's first official starring picture. Good copy like: Now the hit of "Abie's Irish Rose," "Shop-worn Angel" and "Sweetie" is a star. Or: "Sweetie's a star now!"

Directed by William A. Wellman, who made "Wings."

## SHORT REVIEWS OF SHORT FEATURES

By **LOUIS NOTARIUS**  
Publix Theatres Booking Department

### PARAMOUNT

**CHORDS OF MEMORY (11 min.)** This is a high class Bruce Scenic with a little story to hold it together. The blind father reminisces to his daughter's suitor, and, as he does so, he recalls the scenes of the days when he could see; a violin and harp play old popular ballads that he loves, with beautiful hills, valleys, vast seas, sun sets, etc., which are symbolic of the music. The subject is 'class' all the way through and is worthy of the best houses.

**SALT WATER BALLADS (11 min.)** Here again we get a Bruce Scenic which contains comedy elements. A rough-neck crew is stranded on an island which to them seems miles from civilization. Lacking food, the captain decides that one must be thrown into a boiling caldron to serve as their repast. He makes it a condition that each one sings and he who is disliked the most should suffer. Among the crew is an Irishman, a Dutchman, a Jew, a Yankee, etc., and each renders a song typical of his own nationality. The island turns out to be nothing but a real estate development and the motley crew is ordered from the grounds by a local policeman. Combines laughs with beautiful natural sets. Should go well as an opening number with a feature containing the elements of 'class.'

**WANDERLUST (11 min.)** Here again we have a Scenic that has a lot of heart appeal. Shows a log cabin in the hills with unusually beautiful panoramic effects in the distance. While beautiful natural scenery is presented, a father tells the story of the wonders of nature and the reasons why people have the wanderlust, to his little inquisitive son. A subject worthy of the best houses; has 'class' written all over it.

**THE RUBE (10 min.)** Jimmy Barry, who takes the main part in this subject, has had it adapted to the screen exactly as it was presented on the vaudeville stage for many years. The rube comes into the dressing room of a soubrette and in typical fashion makes love to her. Of course, she laughs him off, but he succeeds in getting a kiss before he leaves. The punch comes when the stage

## DISRAELI AND SALLY RECEIVE EDITORIAL COMMENT

PUBLIX OPINION has constantly urged every manager to promote editorials on certain pictures because newspaper writers are only too anxious to give credit where credit is due. How easily it can be done was brought to the attention of Your Editor by a letter from City Manager R. F. Emig of Davenport, Iowa.

In that city, the editor of the Davenport Democrat and Leader lauded both "Disraeli" and "Sally," then playing at two Publix theatres. In addition he wrote to Emig stating, "I couldn't refrain from the enclosed editorial comment."

When you get a picture worthy of comment, invite the editorial writer of your paper as well as the movie-reviewer to see the show. Intimate in your letter of invitation that the progress of the industry, or the excellence of the particular picture is deserving of comment. The whole hearted response you will get if your judgment has been right, will not only be reflected in the newspaper columns but in box-office returns. Hop to it and send us the clip sheets!



## LIBRARY AID IN BUSINESS LIKE MANAGEMENT

Thoroughly convinced that a good library is necessary for the most efficient and spirited management of every theatre, PUBLIX OPINION herewith publishes a list of books in various fields which deserve not only shelf space but careful perusal by every member of the executive staff of every Publix house.

The list has been compiled by Publix Opinion and A. M. Botsford, Director of Publicity, with the assistance of Elmer Levine, Director of the Manager's School and has been passed upon by the various department heads including Mr. David Chatkin, Director of Theatre Management, Boris Morros, Director of Music, Harry Rubin, Director of the Projection Department, and John F. Barry, former head of the Manager's School and now Director of Personnel.

Check this list at your local public circulating library. You will be surprised at the number available and read by the members of your community. Borrow them to see how useful they can be. If you find them helpful don't hesitate to buy them.

The list follows:

### THEATRE MANAGEMENT BUILDING THEATRE PATRONAGE

by Jack Barry and Epes W. Sargent; published by Chalmers Publishing Company, 516 Fifth Avenue, New York City.

### MOTION PICTURE HISTORY

THE STORY OF THE FILMS edited by Joseph P. Kennedy; published by A. W. Shaw and Company, Chicago and New York.

A MILLION AND ONE NIGHTS by Terrence Ramsaye; published by Simon and Schuster, New York City.

THE HOUSE THAT SHADOWS BUILT

by Will Irwin; published by Doubleday, Doran and Company, Garden City, New York.

### GENERAL SUBJECTS

#### ANIMATED CARTOONS

by F. G. Lutz; published by Charles Scribner's Sons, New York City.

#### MAX REINHARDT AND HIS THEATRE

by Oliver M. Saylor; published by Brentano's, New York City.

#### OUR AMERICAN HOLIDAY SERIES

published by Dodd, Mead, and Company, New York City.

Volumes in the series are:—

ARBOR DAY  
CHRISTMAS  
EASTER  
FLAG DAY  
INDEPENDENCE DAY  
LINCOLN'S BIRTHDAY  
MEMORIAL DAY  
MOTHER'S DAY  
THANKSGIVING DAY  
WASHINGTON'S BIRTHDAY

#### ADVERTISING—GENERAL HOW ADVERTISEMENTS ARE BUILT

by Gilbert P. Farrar; published by D. Appleton and Company, New York City.

#### THEORY AND PRACTICE OF ADVERTISING

by S. Roland Hall; published by McGraw Hill Pub. Co., New York City.

#### OUTDOOR ADVERTISING

by Wilmot Lippincott; published by McGraw Hill Pub. Co., New York City.

## MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix for the benefit of everyone in Publix.

### R. A. BRENNER

R. A. Brenner, a graduate of Indiana University, who received his first taste of showmanship while exploiting football games for his alma mater, is manager of the Princess, Bloomington, Indiana.

The Voder-schmitt Amusement Enterprises in Indiana employed Brenner, soon after his graduation, to do exploitation work for them. One year later, Brenner entered the managerial end of the business, obtaining a job as assistant manager of the Tivoli, Michigan City, Ind. He remained at this theatre for six months and was then transferred to the Marion and Munice theatres, Ind. as emergency manager, from where he was assigned to his present post. Brenner can speak both German and Spanish.

### GUSTAV W. CARLSON

The present manager of the Peoples and Savoy theatres, Superior, Wisc., Gustav W. Carlson, has been in the theatre game since 1914. He started as usher at Finkelstein & Ruben's Palace, Minneapolis, and worked his way up through the ranks while in the employ of that organization.

Except when he was in the army during the World War, Carlson has devoted all his time in the F. & R. circuit, studying theatre management and its various phases. He has also done considerable building of theatre fronts and exploitation of all descriptions. Carlson's managerial assignments have been centered in Wisconsin and Minnesota, thus equipping him with a valuable knowledge of the reactions of the people of that locale.

### EDWARD L. KIDWELL

A University of Kansas graduate who has had a rich and varied theatrical career is Edward L. Kidwell, manager of the Strand, Waterloo, Ia. Kidwell, started his theatre work as usher of the Burford, Arkansas City, Kansas, in 1919. His conscientious and excellent work was rewarded by rapid promotions and in 1925 he was made assistant general manager of three houses, for that company. He left this organization and joined the Dickenson Circuit remaining there until 1928, when he got a job with Universal as manager for two of their theatres. Realizing the advantages that were inherent in such an organization as Publix, Kidwell resigned from Universal to take an assistant managership with Publix at the Fort Rock Island, Ill. He rapidly adapted himself to the Publix Showmanship requirements and was soon appointed house manager of the Paramount, Waterloo, Ia., from where he was transferred to his present assignment.

### E. L. Kidwell

HOMER LE TEMPT  
A manager who has had more than twelve years of theatrical experience, five of which were spent as a projectionist, is Homer Le Tempt, graduate of the Managers' School and at present assigned to the Queen, Galveston Texas. Prior to his entrance into the school in 1927, Le Tempt worked as assistant manager and projectionist for a local theatre. Upon the completion of his course at the Managers' School, Le Tempt was assigned to manage the Queen, Austin, Texas. A short while later he was transferred to the Majestic, in the same town then to his present position.

### HOMER LE TEMPT

H. LeTempt

assigned to manage the Queen, Austin, Texas. A short while later he was transferred to the Majestic, in the same town then to his present position.

### HOWARD C. HOLAH

A former newspaperman who has had more than twenty-five years of theatrical experience as projectionist, booker, picture exchange and theatre manager is Howard C. Holah, manager of the Birmingham, Birmingham, Mich.

Holah's first theatre job was as usher in the Lyceum and Cleveland theatres, Ohio in 1903. Realizing the value of a newspaper knowledge in the theatre game, he got a job in the advertising department of the Cleveland Press and Leader, two years later. He re-entered the theatre business in 1907 filling the various capacities mentioned above, for different organizations, until 1916, when he again associated himself with a newspaper as manager of the motion picture dept. of the Chicago Herald. He left the Herald two years later and got a job at the Milwaukee Pathe Exchange. In 1920, Holah became manager of the Parkway, Madison, Wis. and has managed various theatres ever since. On Nov. 1, 1929 he joined Publix and was assigned to his present position.

### R. MASON HALL

R. Mason Hall, manager of the Liberty, Johnson City, Tenn., has been associated with combination and picture houses for more than twelve years, and is thoroughly experienced in exploitation.

Hall, who is a college graduate, served in the U. S. personnel department during the World War. He was general manager for the American Theatre, Inc., in Welch, Va. in 1918 and remained with them for four years, before purchasing his own theatrical enterprise.

### BORODKIN'S GUIDE TO MOTION PICTURE MUSIC

by Maurice M. Borodkin; published by the author. At the Home Office music department.

### THE SIMPLE STORY OF MUSIC

by Charles D. Isacson; published by Macy-Masius, New York City.

### WHAT WE HEAR IN MUSIC

by Anne Shaw Faulkner; published by the Educational Department, Victor Talking Machine Company, Camden, New Jersey.

### DECORATION

#### LIGHT AND SHADE AND THEIR APPLICATION

by M. Luckiesh; published by D. Van Nostrand Company, 8 Warren Place, New York City.

#### ART OF DECORATING SHOW WINDOWS AND DISPLAY MERCHANDISE

by Lewis A. Rogers; published by the Merchant Record Company, Chicago, Ill.

#### NEW BACKGROUNDS FOR A NEW AGE

by Edwin Avery Park; published by Harcourt, Brace, and Company.

#### HANDBOOK OF WINDOW DISPLAY

by William Nelson Taft; published by McGraw Hill Pub. Company, New York City.

#### TECHNICAL SUBJECTS HANDBOOK OF PROJECTION

by F. H. Richardson; published by Chalmers Pub. Company, 516 Fifth Avenue, New York City.

## TELEGRAPH - RADIO TIE-UP PROVES BIG WINNER

In connection with an organ broadcast over WCSH of Portland, Maine, by Arthur Martel, guest organist at the Strand, Portland, William T. Powell of the Portland district office made an effective tie-up with Western Union.

Arrangements were made with the telegraph company to have every major Western Union office in Maine, New Hampshire and Vermont open between the hours of 11.30 and 12.30 P. M., for receipt of special messages to Martel. With the exception of a very few of the larger cities, Western Union offices in New England usually close at 9.00 P. M., and the announcements of the late opening were given extensive publicity in every city. The Western Union also offered gift money orders as prizes for the telegram coming from the point farthest from Portland, the first wire received, the best musical number requested, and the first wire from Portland proper.

The flood of wires received necessitated the continuance of the broadcast for an additional half hour, and New England Western Union officials expressed themselves as eager to participate with the Strand in further tie-ups.

As a coincidence, the winner of the distance prize, E. O. Cutler of Kew Gardens, Long Island, had luncheon the next day with Norman Collier of Paramount Famous Lasky. In telling Mr. Collier of the incident he promised to reciprocate by turning the prize money over to his children for a theatre party at the New York Paramount.

## MANAGERS' ROLES QUALIFY GREEN

When Harry Green, the George Washington Cohen of vaudeville, quits the screen, he plans to become a Publix Theatre manager. His screen roles are giving him a managerial schooling all his own.

He managed a picture theatre in "Close Harmony," and a legitimate theatre in the Moran and Mack picture, "Why Bring That Up?" Later he became Richard Arlen's manager in "The Man I Love."

Now, according to recent announcement from the Paramount studios, Green will manage Jack Oakie, fifth-rate pugilist who breaks into society, in "Marco Himself," soon to be filmed from the Octavus Roy Cohen story of the same name.

Green joins a cast that already includes Richard "Skeets" Gallagher as well as Oakie, this trio having provided the comedy element in "Close Harmony."

## Organist Puts Over P. O. Tip In Big Way

J. Ed. Gagnon, organist at the Park Theatre in Barre, Vt., read in PUBLIX OPINION of the "Record-of-the-Week Club" organized by Bud Gray of the Metropolitan, Boston, and forthwith acted on the tip. Idea was sold to a local music store, which got behind it in a big way in the newspapers.

Four records recommended by Gagnon for the first week were of numbers from pictures about to play at the Park, and the fifth was a Jesse Crawford recording, with the music store plugging him as organist at the New York Paramount.

## THE PROCESS AND PRACTICE OF PHOTO-ENGRAVING

by Harry H. Groesbeck, Jr.; published by Doubleday, Page and Company, New York City.

## STAGE LIGHTING

by Theodore Fuchs; published by Little, Brown and Company, Boston, Mass.



# BOTSFORD TRAINED BY NEWSPAPERS

## PUBLIX AD HEAD EXPERIENCED SHOWMAN

If the theory of pre-natal influence is tenable, then a double-barrelled reason exists to explain the fact that A. M. Botsford is the most outstanding and capable chief of merchandising effort employed by any theatre organization in the industry. (Dear Serk: Now let me tell one—A.M.B.)

Grasp of the public in all its varying emotions, strata and circumstances was so deeply inbred in A. M. Botsford, General Director of Publix Advertising, Publicity, Promotion, Merchandising and Public Relations, that it "dropped out in the flesh" at an early age.

His father, the late E. M. Botsford, was the editor and publisher of daily newspapers in Rockford, Ill., and Quincy, Ill., from the time of his graduation at Princeton in 1874 until his death in 1908. That hectic period of Illinois history included all the chaos of the post-Civil War period, with all the multitude of bitter and dramatic political creeds that the growing-pains of a pioneer state could bring into being. Mr. Botsford, Senior, could, and did, teach his son plenty.

### Gun-Toting Editors

In those days, editors toted pistols (plural) and newspaper readers thought nothing of murdering a reporter before stopping their subscriptions. Making a personal issue out of public community problems was the popular diversion. Under those circumstances, A. M. Botsford first saw the light of day. His primary and high school education was punctuated with daily periods as a printer's apprentice, pressman's apprentice, sometime advertising copy-writer, salesman and reporter.

When his father sold the Rockford Register-Gazette, and established the Quincy Daily Herald, his son soon found that the sleepy-appearing Mississippi river town of the old fashioned steam-boat days was more turbulent and primitively human than anything he had ever heard or imagined. As a reporter, his daily grist of stories brought him in frequent daily contact with every kind of human emotion and reaction. As a small town reporter, he soon found that his experiences were of wider scope, and more intense, than would have been possible in a big town.

In Quincy he was the sporting editor, the murder-expert, the courts reporter, and he also checked into and upon all the activities of the federal, state and city governments. In a big town, he would have spent his time specializing and writing about one of these activities, to the exclusion of all the others. But in the very nature of small town journalism, he picked up a vivid experience in a few years that could not have been possible elsewhere.

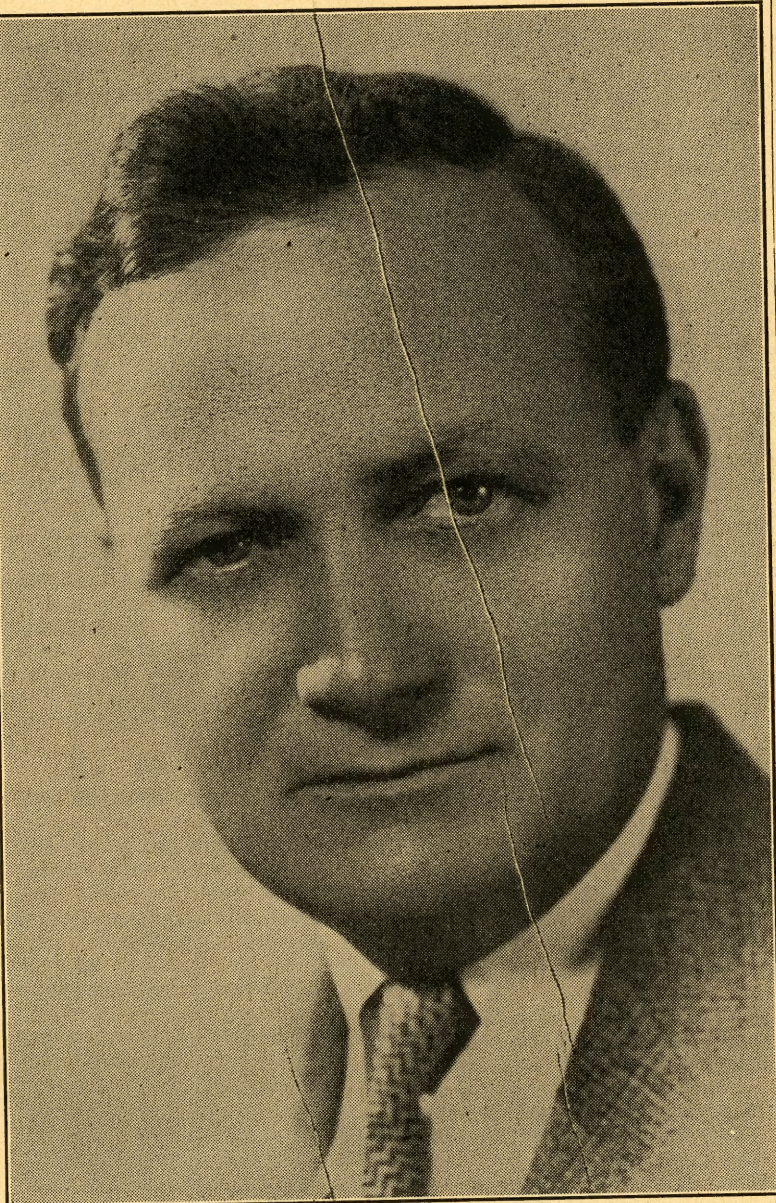
### 'Felt' Public Pulse

The joys, sorrows and impulses of thousands of people under nearly every conceivable circumstance became his own experience—even if it was second-hand by reportorial contact. He learned the "feel" of the gigantic public pulse, and he learned how to soothe or inflame, or amuse or educate that giant by writing in cadence with its heart-beats, as he had learned them by studying weeping mothers in gallows yards, or runaway flappers sobbing in jail matrons' offices.

Bank presidents, generals, mayors, policemen, rich men, beggars, men, doctors, lawyers, merchants and thieves: all added, through their happy or unhappy activities, to the fund of information and knowledge that Quincy's boy reporter was storing up for later use in expertly selling theatre tickets on a national scale. He learned to write "by ear," but that

## HOME OFFICE DEPARTMENTS

Here is the tenth of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



A. M. BOTSFORD

Director of Advertising and Publicity

ear was keenly attuned to the heartbeats of humanity.

This is indicated by a glimpse at some ancient clippings of his news and feature stories, written just before he passed the entrance requirements of Williams College, where in four years he acquired a D. K. E. fraternity pin and a Bachelor of Arts degree. It also polished his thinking and writing style, and gave him a fondness for the theatre, to such extent that in his first year he participated in all of the college dramatic society activities.

### Became City Editor

He finished his college career as president of the student group of amateur actors, and returned to Quincy, where he became City Editor of the "Herald."

Somehow, the drama of local real life had lost its appeal for him, and he yearned for the glamorous unrealities of the footlights. So, for a year, he studied in New York at the Sargent School of Drama.

He proved an apt student, and found no difficulty in landing a job when he concluded his term. Frank Gilmore, now president of Equity, then in charge of the New Theatre Stock Company on the site of the present Century theatre, gave him a job as a second juvenile lead. He also played in dramatic stock in Buffalo, without arousing John Drew's jealousy. Winthrop Ames accepted his services in Galsworthy's "Pigeon" and so did Dillingham, who found use for his histrionic ability in two productions in which John Barrymore was the star. Mr. Botsford

was Barrymore's understudy—and although the latter frequently reported for duty in various stages of indisposition, he never actually missed a performance, so Mr. Botsford never had a chance to let the public judge between them.

### Studied Audiences

Another season saw him, studying audiences in a show with Florence Reed, and in those days—when there was such a thing as "the road" for "legit" shows—Quincy was a one night stand. After giving the Home Town a chance to see him in all the glory of his actorhood, he spent that night on a welcome parental featherbed with a complete home-cooked meal tucked between his ribs, forgetting the pitcher-and-washbowl hotels and day coaches on hick railroads. So Miss Reed and her troupe went on to Keokuk, where the clam-fishermen and employees of the button factory and C. B. & Q. railroad saw her with the entire original New York cast intact—except A. M. Botsford.

Mr. Botsford was otherwise engaged at the moment, writing up for the Quincy Herald, the account of Mrs. Sprudel's buff-cochins which had scratched up the sweet-peas in Mrs. Dewgap's garden. It seems that this incident resulted in a spite-fence on the Sprudel-Dewgap property line, and was really the underlying motive in Junior Dewgap being the defendant before Justice of the Peace Elmer Miller. Ordinance Number 547 distinctly specifies against small boys using the udders of neighborly milch-cows

for air-rifle targets, and a complaint particularly specified the Sprudel's Jersey, yclept "Edna."

That spite fence activity seemed to spread—and its ramifications almost became an industry in Quincy which threatened to absorb the entire Botsford literary output. Anyway, two years later, Old Grandpap Sprudel had set fire to the haymow of one of the Dewgap in-laws over on the other side of the town, near Persimmon street, and it was a hot day—the very day the Maccabees had their picnic. "Oh, For God's Sake! 'Ain't This Ever Gonna End!" shouted Mr. Botsford when that Dewgap-Sprudel holocaust crowded the Maccabee Picnic Potato-Race awards off Page One. Being the one person in the Daily Herald office who knew all about the entire history of the Dewgap-Sprudel matter, it looked as though he'd have to outlive all the Dewgaps and all the Sprudels in order to ever write about anything else.

### St. Louis Bound

The next day the "With the Stork" Editor reported that the latest batch of Sprudels brought in at least ten more Sprudel-Democrats. "I refuse to spend my life being the official historian of the lives and loves of the Sprudels and Dewgaps!" young Mr. Botsford screamed when he heard of it. While Old Man Tucker, the exchange editor, polished his glass-eye, aghast, the up-and-coming Mr. Botsford snatched up his hat, skidded over the tobacco-juice near the Personal-and-Society Editors' desk—and made the C. C. C. & St. L. milk-local by a handhold, bound for St. Louis.

"I'm a reporter," he breathlessly exclaimed on arrival, to Herbert Bayard Swope, who was then visiting old friends on the "St. Louis Globe-Democrat."

"My-yy God!" faltered Mr. Swope. "I would have mistaken you for a Man With a Mission!" In penance he gave Mr. Botsford a job some several thousand miles away, on his own newspaper, the "New York World."

He appeared on the weekly payroll of the "New York World" as a staff writer until 1917, by which time he gained the reputation on that Democratic newspaper of having a most effective knack of writing accounts of the doings of the Republicans. Mr. Botsford's writing manners did not tamper with the truth, nor did they leave much aid and comfort for the Republicans. He also became intimately acquainted, through personal interviews, with the moods and motives of as choice an assortment of scamps and heroes as paraded daily through the news-grist of one of America's greatest daily newspapers.

### Drenching Magazines

Scamps and heroes get tiresome, even on the basis of daily change of faces, so when John Flinn offered an opportunity for Mr. Botsford to use his showmanship and literary talents and understanding of the public mind, for the benefit of Paramount Pictures, Mr. Botsford took it, for better or worse. From 1917 until a few years later, the movie-fan magazines were drenched with picture layouts of Paramount stars, and stories about Why Wallie Reid Preferred Mauve Neckties. He even descended, or ascended, to the practice of digging up pie-recipes and palming them off as the favorite culinary passion of Marguerite Clark, et al.

"Enough of this!" he shouted one day, when he was nearly starved to death in a Childs restaurant, while day-dreaming about pies like the ones he wrote about. "From now on, I'm going to be a man of honor." He made up his mind then and there, never to write any more pie stories.

The very next day, while wishing for pie-less pursuits, he was called in by Jerry Beatty, then Advertising Manager for Paramount. "Your stories about Petrova's Blueberry Pies," he said, "have caused a run on the blueberry mines of Afghanistan and Baluchistan. On account of the high protective Democratic tariff

on blueberries, America now faces a bull market on blue-berries, while our own native razzberry market is dying of starvation. The American Razzberry Producers and Distributors are up in arms as a result, and have petitioned Congress to close all theatres in retaliation, on Thursday. It looks like the exhibitors' wrath will fall upon Paramount's head as a result of what you started. Therefore, as of today, you're promoted to be Assistant Advertising Manager, and we'll get Russ Holman to do the fan-magazine stuff and boost American Razzberries as Gloria Swanson Loves 'Em!"

### Drafted by Publix

Whatever it was that they used to say in 1917, before that "Okay!" reply business set in, was the cheerful answer made by Mr. Botsford. He set to work writing press-book ads under Mr. Beatty's direction. Later, when Mr. Beatty went to Hollywood, where he later emerged as the publicity chief for the Will Hays organization, Mr. Botsford was advanced to his job. When Publix was organized, Mr. Katz drafted him from Paramount with the reluctant consent of Messrs. Lasky, Kent, et al. Next July will round out thirteen years of his effective service in the livery of the Paramount-Publix organization, during which time none of his assistants ever called him "chief" to his face.

"In getting into theatre operation I found that I had to completely change the viewpoints I held while working in the distribution department. The scope of theatre operation was so much larger, and more intense, that the experience proved more interesting than anything I had ever known," reminisced Mr. Botsford. "The expansion of the circuit from 250 theatres to nearly 1200 was accomplished swiftly, but the Advertising and Publicity Department of Publix kept pace with the break-neck speed, without much complaint, and a few bouquets.

### Old Type Passes

"In the five years of Publix' existence, I have witnessed the passing of the old circus type of press-agentry, and of the dishonest press-agent. Publix, and Paramount, perhaps, have had more to do with the development of sane merchandising and selling of theatre product than any other influence in the business, due to the policies formulated by Messrs. Zukor, Lasky, Kent, Katz and Dembow, and rigorously carried out by the entire army of Paramount-Publix showmen.

"Merchandising of theatre product is a legitimate business now, and has been for some time. Today, more than ever, the value of newspaper display advertising is recognized as the mainstay of the job of selling tickets. This opens the field to legitimate writers and thinkers and businessmen, and automatically eliminates most of the merchandising trickery that for decades clouded show business. There is a very strong drift away from outdoor advertising today, because of the knowledge that newspapers, supplemented by radio, do the job more effectively. In my opinion, directed sales appeal on a national scale should be made in the proportion of 85 per cent in English language daily newspapers and 10 per cent on screen-trailers and theatre fronts. Radio effort, I think, sells four per cent of the tickets and the other one per cent covers all other media."

"Are you sorry you didn't stay in the acting business?" your Editor asked Mr. Botsford, who just then was trying to make the company's contractual obligations with a vainglorious male singing-star fit into the dictates of effective theatre advertising practice.

"Why bring that up?" he moranandmacked, closing an interview which reflected the quiet, modest affability, the quick penetrating humor and the shrewd but indulgent insight into human foibles which make him the ablest yet most popular Boss Advertising Man in the amusement industry.



# ALERT IDAHO MANAGER SHOWS SPIRIT!

## 'NEVER-SAY-DIE' SHOWMANSHIP EXEMPLIFIED

One of the most outstanding examples of the sort of resourceful, alert, "never-say-die" showmanship that has ever come to the attention of Your Editor is contained in information received from Twin Falls, Idaho, last week.

Despite the fact that this information is contained in a four page single spaced typewritten letter, *your Editor asks you to read every word in it*, and see to it that your entire staff reads it in its entirety. Publix Opinion has not changed a single word of the letter, which is reproduced in the adjoining three columns, in order to be sure that the dauntless spirit and resourcefulness it displays, will permeate the entire Publix organization.

Doubtless when this letter is read by Mr. Katz and Mr. Chatkin, the showmanship of Joe Koehler, manager of the Idaho Theatre, will come in for deserved congratulations, to add to those he has already received from District Manager Harry David.

## Kibitzer Contest Sells Picture for Shea's

A "Kibitzer" Definition Contest tie-up with the Buffalo Times enabled the Shea's Buffalo Theatre to make the town so Kibitzer minded that when the picture played during anniversary week the box-office showed one of the largest grosses in its history. C. B. Taylor, Publicity Director of the theatre, was responsible.

The contest ran for a full week, opening on Monday four days in advance of the showing and continuing until the following Monday. Five dollars was offered as first prize each day and five pairs of passes for the runners up.

The Times played up the contest several days on page one and gave it unusual prominence throughout its duration, illustrating the winning Kibitzer definitions with cartoons inserted in the story. Thousands of replies were received, with the result that before the picture opened everybody in town was talking Kibitzer.

## CLUB CONVENES TO THEATRE

C. T. Perrin, besides being manager of the Publix Rex, Greeley, Colo. is also a member of the local Kiwanis Club. He put this fact to good advantage in arranging a Thanksgiving theatre party for the other members and their wives.

Inasmuch as a meeting was to be held that day, little persuasion on Perrin's part was necessary to assure the theatre attendance of the members and their wives, at full admission price. The affair proved so enjoyable, that future theatre parties, after meetings, have been planned. Bring this social idea up at your next fraternal meeting!

Paul S. White formerly manager of the Strand, Muncie, has assumed the management of the Paramount, Anderson, Ind., replacing J. O'Rourke resigned.

## YOU'RE RIGHT, THIS IS ONE FOR THE BOOK!

BENJ. H. SERKOWICH, Editor  
Publix Opinion  
Paramount Bldg., Times Square  
New York City, N. Y.

Twin Falls, Idaho

Dear Mr. Serkowich:—

There's a saying: "You Can't Make A Race Horse Out Of A Jackass" but I think that here is one for the book:

Saturday, Jan. 11th, at 10:02 P. M., one of our projection machines went haywire, by the cam wheel cam pin breaking off caught in star wheel inside of the intermittent froze the intermediate and the main drive gears stripping them both and bending the shafts. At 10:05 P. M. we had Salt Lake City on the wire instructing them to ship us one of the emergency Simplex heads on the train that left there at 11:50 P. M., which would arrive in Twin Falls the next day at 11:55 A. M. We ran the balance of the show on one machine (we run until 12 midnight on Saturday) and in between reels we would stick our head out of the port and repeat: "Just A Moment Folks While The Operator Changes The Spool."

Everybody took things in good humor, and we finished the last show at 12:20 A. M. and everything went along fine until when; we were on the last reel of the rehearsal of the feature for the next show when at 2:35—bang and the other machine broke down jamming the whole works gears, shafts, pins, wheels, and what have you. Again we got on the wire calling Salt Lake and everybody there, we finally at 3:15 A. M. raised Wm. Borack booker for this district told him our trouble at the same time requesting that he get ahold of somebody and tell them to get another Simplex head, load it in a car and head for Twin Falls. Borack said he would see what he could do and phone me back. 4:15 A. M. Borack phoned that he could not raise anybody and as Mr. Harry David our Division Manager was enroute from Boise, Idaho to Salt Lake City that as soon as David arrived he would take the matter up with Mr. David. This would be too late for him to be of any service to us, as it is 400 miles to Twin Falls. On Sunday we do anywhere from \$350.00 to \$1295 in this house seating 526. I could not afford to lose my Sunday business. I hung up on Mr. Borack. Here I was; 400 miles away from anywhere 2 broken machines. My chief operator was still here with me, and I issued instructions for him to start right in tearing the two machines down, that I was going out scouting, for just then I remembered that a theatre which was located just opposite to us, which had closed down about two years ago, used when operating; two old Simplex machines. One of the managers had turned farmer and was located somewhere in the county. The other one was located in a village 8 miles from Twin Falls. So to him we went first, got him out of bed and got directions as to how to find his old partner. It was dark as h—l and all I had was country directions (if you get what I mean). At 6:16 A. M. I located the two old machine heads up in the hay loft of an old barn. It was 5 below zero while we were driving around the country making the search. We arrived back at the theatre, at 6:30 A. M. found the operator still there working.

### JUST ONE DURN THING AFTER ANOTHER

The machine heads were too cold to work with, so we told the operator to go home and get a couple of hours sleep and that I would do the same.

At 9:00 A. M. I was back down at the theatre phoned the operator and told him to come right down, which he did and we both got to work, tearing the 2 machine heads to pieces and then assembling them into one machine, using the best out of the two parts. You can realize the condition of the two heads that had stood for 2 years in an open hay loft.

At 11:55 the first head that we had ordered to be sent from S. L. C. arrived, we had a taxi to meet the train to bring it right up to the theatre, but lo and behold when we opened it up, we found that it was in very bad condition with broken parts. Just one hour and 20 minutes before we opened our doors for the afternoon show.

I right then understood what made the Wildcat wild! We succeeded in getting the one head assembled and mounted at 2:13 P. M. and gave the orders of 'On With The Show' and for 4 reels used just the one machine, and finished mounting the second head just in time to make a perfect change over on the fifth reel and am proud to report that Harvey E. Madsen my chief operator had made two perfect jobs of repairs with nothing but junk to work with, and we are also proud to state that we grossed \$462.30 on the day when at 6:20 A. M. it looked very much like we would not be able to operate.

Now here is the funny part of this, just a week to the day before this happened on a Saturday night at 5:50 a low bearing in our motor generator went out, causing the armature to strike the field coil and we were told that it would be impossible for us to operate Saturday night as we had only D.C. hooked up. The electricians informed us that they could not run open wires. We have been told many times, that; You Can't Arrest The Mayor! but still they just done it in Mullins, Idaho, and for good measure arrested the Chief Of Police, The Sheriff and the whole works and not satisfied with that they sent them all to jail and the Pen. So I said to myself; It can be done, at 6:15 Madsen my operator and I started to hook up the A.C. On Saturday night our regular show starts at 6:50, but we gave them a 15 minute wait, and at 7:05 I gave the order "On with the show." In the mean time I had my wife phone to a Norwegian machinist, showed him what I wanted done. We tore down the motor generator, and was informed that it would take 5 hours at least to cut out the old bearings, make a new one, and turn down the armature, then there would be the mounting and hooking up to follow and therefore we would not gain anything, so he would go down to his shop in the morning and do the work. I gave him five trip passes, and told him that if he had the motor generator running by 9:30 that night that I would give him 5 more trip passes and would you believe, it the d—n Norwegian collected them. We only took in \$273.40 during the evening show but with the \$462.30 makes a total of \$735.70 that we got after we were told twice within a period of 9 days that it would be impossible to operate.

### COPPING GREATEST EVENT OF THE YEAR

Everything in this district originates from the Twin Falls Canal Company a \$25,000,000 Corporation. The stockholders are the farmers. The Annual Stockholders' Meeting and Election is the greatest event of the year and is held in one of the theatres. The Orpheum, our opposition is the larger house seating 788 against our 526, and as a rule they get the meeting, and had it scheduled for this year, but—four days before the scheduled meeting the manager welshed, and hollered for more money, the manager of the Canal Co. phoned me inquiring if the Company could have our theatre for the meeting. I inquired as to the trouble with the Orpheum and he gave me the information as above.

I did not want to show him that I was too anxious for the meeting so I stalled him off telling him that I had to take up the renting of the theatre with my home office at Salt Lake, which I would do at once, but, for him to not do anything until he heard from me. At that I did not tell him a lie for I did try to get ahold of Mr. David, but he was enroute from Idaho Falls to Boise, so at 6:30 last Friday night I called the Canal Co. Mgr. and told him I was pleased to say that Mr. David, our Div. Manager Of Publix theatres thru his Secretary said to let them have the theatre for the Annual Meeting, and On Sat. A. M. when I talked to the manager again I informed him that Mr. David had said that if I had not met the emergency in the manner that I had done, that he would have been compelled to give me h—l on his next visit here.

We had the 24th Annual meeting in the theatre yesterday (Jan. 14th.) from 10 A. M. until 3:45 P. M. I had everybody on the job, ushers, doormen and Yours merrily, Joe-K; Then I sprung a surprise on them, as follows: The snow had been falling and it was 1 below zero. The farmers come from miles around and bring their families with them (when the weather is good). Knowing that due to the weather they would have the women and children behind, I made arrangements with Station K G I Q to Broadcast the proceedings of the meeting from our stage. (No! Not a dime!) with myself as the announcer. I had the announcement of the Broadcast in the morning paper, and at 6 A. M. we started to broadcast it over the station as well as over station KFXD located in Jerome Idaho at the same time asking those listening to phone their friends to tune in on either of the two stations and they would get the report of the Canal meeting. Then at 8 A. M. I phoned to a friend in each of ten small surrounding towns asking them to phone to ten of their friends to spread the news, and to also ask their friends to phone their friends. This was done and we had an endless chain of phone calls on the wires. Mr. Gollings, District Manager of the Telephone Co. informed the writer today, that yesterday (1/15) was the heaviest business that his company has had since he has had charge of the district which he took over 2 years ago. Station KGIQ had the biggest audience of listeners they

## NOVEL CONTEST IS SENSATION IN SMALL TOWN

An effective bit of salesmanship was performed by S. L. Oakley, manager of the Publix Austin, Nacogdoches, Texas, in arranging a "Know Your Stars" contest.

All of the local exclusive merchants were solicited to pay for three special sections, which were preceded by stories on the front page of the town paper, playing up the contest in the form of a teaser campaign. This special section was inserted twice in the daily paper and once in the weekly. The section was made up of four pages—three devoted to merchants' ads and the front page, to the rules of the contest and a comprehensive narration of the pictures to play at the Austin for the following weeks.

The eighteen merchants whose ads appear in the section donated three prizes each, to be awarded on the stage of the Austin to the contestants guessing the stars correctly and who submit the best 250 word essay on a given subject. Inasmuch as this is an innovation in Nacogdoches, it goes without saying that it is "going over big." This contest should be an inspiration to other small town managers.

ever had since they first went on the air.

35,000 people in this district all interested in one thing, in hearing the reports of the meeting and the returns of the election, 35,000 people being told and thinking of the IDAHO THEATRE, 35,000 people who heard the report of the Engineer and General Manager Of The Canal Co. preface his report with remarks to the effect, that he wanted everybody to know that the Idaho One Of The Publix Theatres had saved the day for the Canal Co. and that he was requesting a standing vote of thanks to the Publix Theatres Corp. and their local Manager, Joe-K; and that same be spread on the minutes of the meeting.

At the close of the meeting the Chairman of the Board of Directors, in his closing remarks, stated that he had attended every meeting for the 24 years, and that they (the Stockholders) had received more service at this present meeting than in all the other 23 meetings put together.

All of this went out on the air and today more so than ever, The Idaho theatre is the most popular spot on the Twin Falls Irrigation Tract. And the Canal Co. paid us \$35 to say nice things about us. We introduced all the speakers to the Radio Audience and you can bet the old Grey Mare that I never lost a chance to inform the listeners-in that the broadcast was coming from; The Idaho One Of The Publix Theatre The Official Home Of Paramount Pictures.

In March I will have been in the business 28 years and in all that time I don't think that I ever pulled off a better 'GOOD WILL BUILDER.'

Now if you can make anything out of what I have written, you are welcome to it but I would like to know if you ever heard before of a manager picking a Simplex head out of the air?

As stated before this is my first letter to you and therefore I trust that you will excuse the length of it, which if you do, I promise not to bother you for another six months, that is unless you ask me to.

Thanking you in advance for your kind indulgence, with kindest regards, and thanks for the nice things that you have been writing about me in your columns, in Publix Opinion, I am,

Joe Koehler



## Staff Must Help Create Frame of Mind

Patrons attending a Publix theatre are seeking a commodity which lies largely in the hands of the service staff.

This, in brief, was the message imparted to the service staff of the Alabama Theatre, Birmingham, by Assistant-Manager Virgil Wadkins in a talk which emphasized the fact that a theatre

sold a frame of mind and nothing more tangible.

One of the functions of the service staff is to help build a happy frame of mind by the utmost courtesy and helpfulness. Any failure is thus a breach of faith to both the patron and Publix.

The editorial entitled "Vandalism" in last week's issue of PUBLIX OPINION stated just as emphatically that any act of rudeness was a form of destruction of company property. This is so because every patron today knows that he is buying Publix service as well as entertainment every time he enters one of the Publix Theatres.

## GOOD WILL!

Next to watching your box office, watch your good will! It is an asset that will pay dividends in larger gold nuggets than you realize. Of course if you are on your toes and know the true value of good will, then you already know how important it is!

And this good will applies not only to the patrons who attend your theatre. It applies to the people who work for you and with you. And it applies especially to the newspapers in your town.

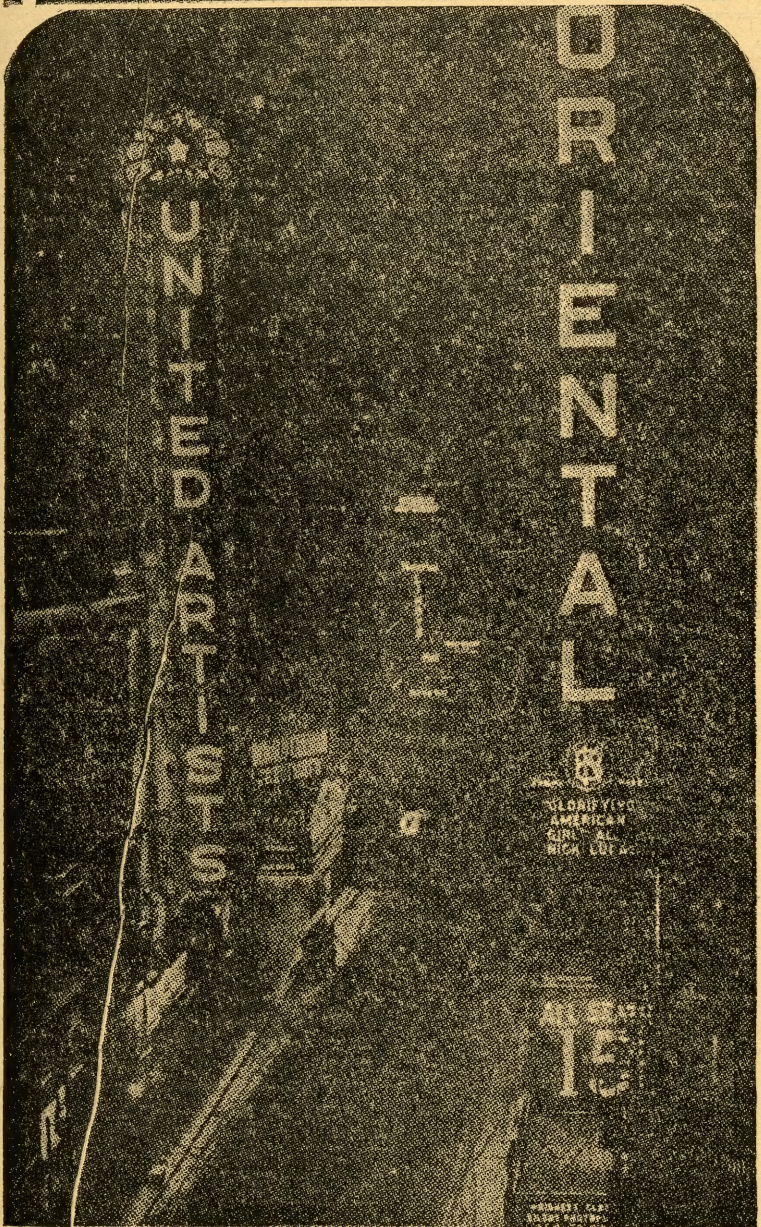
Cultivate the good will of the newspaper people in your city. Work for it, it is worth it.

Below is photographic proof of the value of good will. In Chicago, where the loop sometimes darkens until it looks like midnight at high noon, a newspaper photographer was sent out on a roving assignment to bring back a picture showing what the unusual darkened condition did to the loop.

Because the Publix-Balaban and Katz gang in Chicago possess the good will of every newspaper reporter and photographer in the city, the photographer did what others before him have done many times over—he shot the fronts of two Publix-Balaban and Katz theatres showing the lights on and the attraction signs blazing. Of course this picture was just what his editor wanted—but that photographer could have gotten it elsewhere. And the editor could have caused the attractions to be routed out—but he did not.

That is good will!

## NIGHT DURING DAY



The darkness of night closed down on the loop at high noon today as heavy impenetrable clouds kept out the sun's rays and held in the smoke in the atmosphere. This scene was made looking west on Randolph st. from State st.

Photo by Chicago Evening American staff photographer.

## PRINTED FREE!

A throwaway in the form of a two page fold over put out by the Publix Lyric Theatre of Blue Island, Illinois, but paid for by the bank. Easy to promote and can be used not only for Christmas Clubs but for Thrift Clubs at any time of the year. Note the calendar. Distributed at theatre, bank, and other places.

**Enroll Now**  
— IN OUR —  
**1930**  
**Christmas Savings Club**

Join our Club and have every member of your family join. Next Christmas you will be glad you did it. Tell your friends about it, they will thank you. The most practical Savings Plan for your next Christmas shopping money.

**Blue Island Trust and Savings Bank**  
A State Bank (Under State Supervision)  
Western Avenue at Vermont Street  
**BLUE ISLAND, ILL.**

**PUBLIX LYRIC THEATRE**  
**BLUE ISLAND, ILL.**  
**CALENDAR**  
**JANUARY**  
Starting  
The Greater Show  
Season of  
**1930**  
Home of Paramount Pictures

## PUBLIX LYRIC THEATRE

Starting The Greater Show Season of 1930

Sun.	Mon. - Tues.	Wed. - Thurs.	Fri. - Sat.
Coming Soon: Welcome Danger, Pointed Heels, Dynamite, Rio Rita.	You have the right to expect the best at a Publix Theatre	Richard Barthelmess in "Young Nowheres"	McLaglen and Lowe in "The Cockeyed World"
5 Evelyn Brent in "Broadway"	6 Joan Crawford in "Untamed"	8 Norma Terris in "Married in Hollywood"	10 Geo. Bancroft in "The Mighty"
12 Mary Brian in "The Marriage Playground"	13 Virginia Valli in "Isle Of Lost Ships"	15 Dolores Del Rio in "Evangeline"	17 30 Stars in "Hollywood Revue"
19 Robt. Armstrong in "The Racketeer"	20 Ann Pennington in "Gold Diggers of Broadway"	22 All Star Cast in "So This is College"	24 Buddy Rogers in "Halfway to Heaven"
26 Janet Gaynor in "Christina"	27 Will Rogers in "They Had to See Paris"	29 Greta Garbo in "The Kiss"	31 Feb. 1 Nancy Carroll in "Sweetie"

Program subject to change

## Walter Immerman Takes Charge in Detroit

With the retirement of George W. Trendle, General Manager of Kunsky Theatre enterprises, Walter Immerman has assumed active charge as General Manager of the Publix Theatres operation in Detroit and vicinity. Mr. Trendle terminated his theatre activities in order to devote his time to his radio broadcasting interests and his duties as Fire Commissioner of Detroit. He was one of the organizers and partners in the Kunsky Theatres Corporation and after the chain was taken over by Publix last fall, he remained as head of the operation until Publix could make other arrangements.

Mr. Immerman has been identified with the B. & K. and Publix Theatres of Chicago for the past four years. He opened the Michigan Theatre in Detroit and then took over the management of the Lubliner & Trinz circuit in Chicago, from which assignment he returned to Detroit to become General Manager of the Publix chain.

With the recent acquisition of the Munz Theatres the Publix interests in Detroit now include seven first run houses; the Michigan, Paramount, Fisher, United Artists, Adams, Madison and eight deluxe and sound houses in the neighborhood and adjoining communities; the Riviera, Annex, Redford, Birmingham, Royal Oak, La Salle Gardens, Tuxedo, and Alhambra.

Opening of the Rex Theatre, Columbia, S. C., has been deferred until Friday, February 7th. Walter Hibge, present assistant manager at the Imperial, Columbia, will manage the Rex.

## KIBITZER STUNT AIDS PATRONAGE

"Letting the newspaper do the giving and take the credit, nearly always works out so that the theatre gets what counts—the results," says E. S. C. Coppock, manager of the Publix Royal, Kansas City, Mo., in connection with planting contests, etc., in local papers.

This statement is the result of a "Kibitzer" contest held in conjunction with the Journal-Post. Dollar prizes were given to those contestants giving the best definition of that word. One and two column stories broke in the paper daily during the run of the picture at the Royal, which aided the sale of tickets.

## POLICY CHANGED AT PICCADILLY

The policy of the Piccadilly Theatre, Rochester, will be revised to a form of band policy that will include two or three live acts presented in front of a "name" band. The talent will be changed weekly and the band periodically accord-

## BOSTON EFFORT SETS RECORD AT 'MET'

Tremendous exploitation effort put forth by Manager Larry Bearg and Publicity Director Harry Browning of the Metropolitan, Boston, on Paramount's "The Kibitzer" and a personal appearance of Amos 'n' Andy, resulted in a new house record.

Tying up with the local radio station which broadcasts the nightly "Amos 'n' Andy" programs, an announcement was interpolated before and after each program to the effect that they would appear at the Metropolitan the week of January 9. Used for three weeks, this reached, directly, their entire New England radio following, at no cost to the theatre. The Pepsodent Company saw to it that window cards went into every drug store in Boston and suburbs, and these cards promised one hundred autographed photos of Amos 'n' Andy to holders of corresponding-numbered ticket stubs on Monday night.

The New York, New Haven and Hartford R. R. Co. and the Boston and Albany paid for and placed in all their stations throughout New England, one-sheets announcing the only New England appearance of the radio stars. A Postal Telegraph tie-up, featuring extensive display of a wire to Bearg from Amos 'n' Andy, completed the effort expended on the stage attraction.

"The Kibitzer" was by no means neglected in the campaign, and the unusual angle of featuring it above Amos 'n' Andy in all advertising and display enhanced its drawing power tremendously. Street banners gave the picture twice the flash the added attraction received, with the result that it was sold most convincingly. All paper sacks used for two weeks by the many branches of the United Markets bore copy on the program, with prizes in gold offered by the grocery chain to holders of imprinted coupons, provided they visited the "Met" Monday, when winners were posted in the lobby. A ginger ale company "went" for heralds and "Kibitzer Union" cards. One-sheets entirely in Jewish, even to the theatre name, were used in conjunction with advertising in the Jewish press.

Finale of the campaign was posing of Amos 'n' Andy with Governor Allen of Massachusetts, for newspaper photographs.

J. H. Seidelman, assistant manager of the Paramount foreign department, has gone to Cuba on a business trip which is to include Jamaica and Panama.

ing to patron popularity.

Walter Davidson's Louisville Loons, who have successfully worked this policy for 74 consecutive weeks in Kansas City and repeated this success in other towns, have been engaged for the first four weeks. Harlan Christie is the master of ceremonies of this band. Talent appearing in unit shows and laying off between Pittsburgh and Buffalo will be used in connection with this policy.

John Loder, of the Paramount Toledo, has recently been assigned as Director of Advertising and Publicity for this theatre.

## FOREIGN HOLIDAYS

From Arch Reeve, publicist of the Paramount West Coast Studios, comes a clipping telling of a newspaper in a cosmopolitan city which takes notice of the natal day of each nation which contributed to the population of the town. On such days, the paper flies the flag of that nation over its building, thereby gaining much valuable comment and goodwill.

Mr. Reeve suggests similar observance of national holidays by Publix theatres.

Many such holidays are listed in the Publix Opinion "Reminder Calendar," now in process of distribution. Many more have probably been overlooked, however, and therefore, if everyone in Publix who knows or has and celebrates any holidays of foreign significance will send them in, as complete a list as possible will be printed.



“PUBLIX OPINION” DAILY FORECAST.

“REMINDER” CALENDAR

—1930—

TO ANTICIPATE YOUR NEEDS

This chronological “tickler” index, to forecast “future events,” has been prepared to supplement the bound volume of PUBLIX OPINION which has already been sent to you. It is designed to serve the following three main purposes:

1. To indicate sufficiently in advance those holidays, seasons and special occasions that require particular exploitation effort so that adequate preparation can be made for them.
2. To suggest specific “ticket-selling” stimulation for every occasion by reference to the regular index included in the bound volume.
3. To serve as a constant reminder of the fundamental principles of daily theatre operation and showmanship.

PUBLIX THEATRES CORPORATION  
SAM KATZ, President

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PUBLIX THEATRES CORPORATION



Despite most painstaking effort on the part of the staff of PUBLIX OPINION to make this “Reminder” Calendar as serviceable and comprehensive as possible, undoubtedly much opportunity remains for improvement, correction, and additions. After you have carefully examined this work, you are urgently requested to forward any suggestions you may have, that will amplify the serviceability of this calendar, for next year.

—BENJ. H. SERKOWICH, Editor



“PUBLIX OPINION” DAILY FORECAST CALENDAR

1930 - JANUARY - 1930



“The one thing, above all others, which the coming year will demand of everyone in Publix is showmanship. Our success, individually and collectively, will be directly proportionate to the amount and quality of showmanship we display.” — SAM KATZ, President, PUBLIX THEATRES CORPORATION.

PROGRAM-PLOTS	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	REMARKS
(Whether full-week or split week policy, keep your program-plots on each week, here, for down titles, stars, features, shows, trailers, footage, running time, running order, distributor, stage show, lobby-talent and sales campaign plans.)	<b>DON'T FORGET</b> to include Publix and Paramount trademarks in all your ads, trailers and posters	<b>HOUSE LIGHTING CHECK</b> 1. Houselights late. 2. Picture houselights too bright. 3. Lights bumped on or off. 4. Stray light from booth, etc. 5. Glare spots in auditorium. 6. Color combinations.	<b>TONIGHT!</b> Special NEW YEAR'S EVE MIDNIGHT SHOW! Extra prices for extra entertainment. (See Manual and PUBLIX OPINION Nov. 7, 1929, for tips.)	<b>1</b> NEW YEAR'S DAY — Today Holiday Prices and Schedules.	<b>2</b> Check up on all other theatres to see what they do that you ought to do, or ought NOT to do.	<b>3</b> HELP to stop the waste in good, repeatable ideas. Tell 'em TODAY to PUBLIX OPINION (the official “voice” and “idea exchange” for Publix Theatres everywhere).	<b>4</b> Don't let your MONDAY BUSINESS turn into “blue” or “red.” Systematize activities!	(Get down here WHAT is scheduled for the week and WHO was assigned to follow through.)
	<b>5</b> Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, Nos. 10, 12)	<b>6</b> National Thrift Week (January 17th-23rd). Stress bargain matinees and “early-bird shows.” Bank tie-up on thrift accounts.	<b>7</b> DO YOU give your projectionist a copy of “Sound Tips”? (See current issues and bound volume of PUBLIX OPINION for entire series.)	<b>8</b> Theatre Anniversaries (Manual No. 1043, May 18, 1929) What novelties can music department get for you?	<b>9</b> Place a theatre or circuit institutional story in your local papers.	<b>10</b> What are you doing to tie ticket-selling into school graduations?	<b>11</b> Announce next month's bookings in story, trailer, poster, ads. Do this every month.	
	<b>12</b> Lincoln's Birthday is February 12th. Stunts? Tie-ups? Copy slant? Parades? Decorations? Trailers? Ads? Contests? Program unit? Music?	<b>13</b> Each attraction presents its own INDIVIDUAL selling problem. Do you REALIZE that?	<b>14</b> Check up on your sound effects every performance!	<b>15</b> Keep roofs and canopies clear of snow in Winter. Complete inspection tour today.	<b>16</b> What are you planning for re-opening of new mid-year school term? Appropriate ad-copy, etc.?	<b>17</b> Refer to back-file of PUBLIX OPINION for hunches.	<b>18</b> Monthly fire drill. Get fire chief to pose for newspaper photographers.	
	<b>19</b> Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, Nos. 10, 12)	<b>20</b> ANY WASTE in your art department? Save lobby posters for window displays, or send them to nearby Publix theatre that can use them.	<b>21</b> Are your screen “leaders” and “ends” wearing out? Have Home Office replace them.	<b>22</b> Anticipate all local and national holidays, anniversaries, and other significant events. A month in advance gives you enough time. Decorate with flags and pennants!	<b>23</b> Washington's Birthday is February 22nd. Holiday prices? Holiday schedule? Special tie-ups? Special ad-copy? Music and screen novelties?	<b>24</b> Order your monthly supplies. Pay your monthly bills promptly to get cash discounts.	<b>25</b> Re-check your pass list to keep it properly up-to-date.	
	<b>26</b> Read Vol. II No. 26 PUBLIX OPINION for proper etiquette on use and display of flags.	<b>27</b> Send your weekly reports in on TIME.	<b>28</b> Send Home Office all bills for this month before first of next month. Have you made proper adjustment of weekly electricity charge for month? Refer to Manual.	<b>29</b> Place an institutional story —ad-trailer— poster.	<b>30</b> Valentine's Day February 14th. Any ticket-selling exploitation, ad-copy, tie-ups? Booking appropriate? Program unit?	<b>31</b> Make sure your staff reads ALL of PUBLIX OPINION.	Are your show schedules set up to give you “breaks” during peak-load patronage period? Check Box Office Hourly Sales.	



1930 - **FEBRUARY** - 1930



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1930 - MARCH - 1930



(Copyright 1930—Publix Theatres Corporation)



YOU HAVE THE  
MERCHANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of January 31st, 1930

No. 21

Primarily, our function is to sell entertainment in all of its phases and contributing factors. When we call a Publix showman a "merchant of entertainment," we have said everything that can be said. The term is all-inclusive and all-comprehensive.

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of  
**PUBLIX THEATRES CORPORATION**

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## ENTERTAINMENT VS. SERVICE

Theatre management and merchandising entail so many details, all of them important in the aggregate yet having varying importance in relation to each other, that one is apt, at times, to lose a true sense of perspective. So it happens that occasionally a Publix showman will stress some secondary phase of his operation, such as Service, at the expense of the merchandise he is selling, which is Entertainment. It is true that both these factors are closely interwoven and are, in a sense, dependent upon each other. However, one should never lose sight of the fact that we are in the entertainment business, and that it is entertainment a patron seeks primarily when he enters a theatre. Consequently, we must sell Big Entertainment first. Then, as a supplementary measure, we can sell Service or anything else.

Why do people who can afford to eat in comparatively sumptuous Broadway restaurants often seek some dingy, dimly-lit and even unclean eating house on the lower East Side for their evening meal? Evidently, because they like the food there. Food is the essential merchandise of restaurants, and a number of people voluntarily forego the comforts and conveniences of more pretentious hostleries to seek out the food they like. To do this, they will squirm on hard, rickety chairs, be jostled by corpulent housewives, stand abuse from temperamental waiters and try not to observe the playful antics of itinerant cock-roaches on the walls. If they could have the food they like and, at the same time enjoy the benefits of more comfortable surroundings, then, obviously, they would patronize the place offering the double, rather than the single, attraction.

Publix owes its leadership in the industry because it has provided this double attraction to the public. It provides the finest entertainment in show business in the most luxuriant, comfortable and courteously-manned theatres in the world.

However, as in the case of the restaurant, the merchandise it sells—Entertainment—constitutes the main drawing power. Therefore, common business sense dictates that the major portion of a theatre's selling effort should be concentrated upon its program rather than upon its auxiliary attractions.

By this it is not meant to minimize the tremendous importance of Service in the operation of a theatre, but rather to indicate its position in relation to the main object of every business enterprise—selling its essential merchandise. Entertainment is the merchandise of the theatre, sold in the form of admission tickets. Any showman who permits his ticket selling to be overshadowed by Service-selling is not being fair either to himself or to his company.

## TOLEDO SHOWMANSHIP

Recent experience with "The Love Parade" in Toledo is something for every Publix showman to consider seriously. The advance campaign on the picture, prepared along routine lines, did not produce results and the opening was below that which the attraction deserved.

A complete "about-face" in advertising policy on the second day of the run corrected the error and business immediately mounted, steadily, during the remainder of the week. Advance campaigns, however carefully planned, do not always fit the picture to be sold.

Alert study of reaction to advertising campaigns AFTER openings is good showmanship. Readiness to admit error in elaborately scheduled policies and theories is even more commendable. Flexibility of organization, which permits complete reversal of policy after a campaign is launched, represents just the type of showmanship which brings maximum grosses.

## SOUND TIPS

From Publix Department of  
Sound and Projection.

HARRY RUBIN, Director

### SOUND BULLETIN No. 44

#### Clean Screens

Sound screens of the more modern, oilcloth type, are easily washed, and there is no reason for the dirty screens frequently reported on the Weekly Projection Room form.

The cloth, or Transvox type screen, must be removed and sent to the cleaners when it is beyond aid of the vacuum cleaner. The newer, or Dayton-type screen, is cleaned with soap and water. This is easily done; there is no reason for dirty screens.

The first thing to do is to protect the masking, either by drawing it back, or covering it over a section at a time. The screen is washed a section at a time, and each section is rubbed dry before going on to wash the next. This prevents the screen from showing streaks due to uneven drying. The sections should be small, no larger than a man can reach easily without moving his ladder or changing his position on it. Ivory or similar mild soap should be used, never harsh or gritty cleaners.

Care should be taken that the dirt removed from the surface is not allowed to clog the perforations of the screen.

## NEW YORK PROGRAM PLOTS

Week Beginning Jan. 31st  
New York Paramount

1. Prelude
2. Paramount Sound News and Sound Trailer on "Burning Up" (9)
3. Organ Concert—Mrs. Crawford (6)
4. Sound Trailer on "Vagabond King" (3)
5. Dennis King—In Person (8)
6. Publix Unit (31)
7. "New York Nights"—United Artists Picture (81)
8. Trailers (2)

140 minutes

Brooklyn-Paramount

1. Prelude
2. Paramount Sound News and Sound Trailer on "Burning Up" (10)
3. Organ Concert—West (5)
4. "At The Gate"—Paramount Comedy (7)
5. Publix Unit—Vallee (35)
6. "The Mighty"—Paramount Picture (76)
7. Trailers (3)

136 minutes

Rialto

1. Paramount Sound News (10)
2. Evelyn Hoey—Paramount Sound Act (7)
3. "Wanderlust"—Paramount—Bruce Scenic (10)
4. "Getting a Ticket"—Eddie Cantor—Paramount Comedy (7)
5. "Street of Chance"—Paramount Picture (76)
6. "Radio Riots"—Paramount Talkartoon (6)
7. Trailers (none opening week) (2)

118 minutes

Rivoli

"Condemned"—First Week

Criterion

Criterion Theatre

"The Love Parade"—Eleventh Week

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn's Time
	Street of Chance—9 reels (AT)	Paramount	6789	75 min.
	Ship From Shanghai—8 reels (AT)			
	Bishop Murder Case—9 reels (AT)	MGM	6100	68 min.
	Party Girl—9 reels (AT)	MGM	7900	88 min.
	Playing Around—7 reels (AT)	Tiffany	6900	77 min.
	Sky Hawk—8 reels (AT)	1st Nat'l	5800	65 min.
	(AT)—All Talking	Fox	6730	75 min.

### LENGTH OF TALKING SHORTS

PARAMOUNT				
	Bearded Lady		1787	20 min.
	Actions Speak Louder Than Words		685	8 min.
	News No. 51		890	10 min.
WARNER				
3169	Second Choice (Trailer)		340	4 min.
3437	She Couldn't Say No (Trailer)		290	3 min.
FIRST NATIONAL				
3385	Son of the Gods (Trailer)		485	5 min.
LENGTH OF NON-SYNCHRONOUS SHORTS				
PARAMOUNT				
	News No. 51		805	9 min.
PATHE				
	Follow the Leader "Spotlight"		690	8 min.

## Co-operative Page Is Used To Sell 'It's A Great Life'

A co-operative page which included a unique contest on "It's a Great Life" was promoted in Jacksonville by the Florida Theatre.

In each ad was placed a portion of a picture of the Duncan Sisters, who are featured in the photoplay, and those able to put the parts together to reproduce the whole received prizes from the merchants.

### CIGARETTE TIE-UP

Manager M. E. Remley of the Publix Majestic, East St. Louis, Ill., made a tie-up with the Liggett and Meyers Tobacco Company for the free distribution of ten thousand Chesterfields in the theatre lobby, during the run of "Rio Rita." An attractive girl, attired in Spanish costume, passed the cigarettes to patrons as they entered the theatre.

## SCREAMS WITHIN "LOCKED DOOR"

A novel means of exploiting "The Locked Door" was employed at the Publix Imperial, Pawtucket, R. I., by Manager Joseph S. Bornstein.

A small compartment with a door, locked, was rigged up in the lobby of the Imperial. A dynamic speaker within the closed door burst forth the continued wailings of a woman, who, after two shots were fired, screamed: "Let me out—someone open this door. I am locked in with a dying man who was shot by my husband, etc. (giving the highlights of the picture, mentioning cast and playdate)."

Five hundred keys with tags attached, bearing copy, were distributed in department stores, drug stores, etc. Those keys (a few) fitting the door were exchangeable for passes.

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